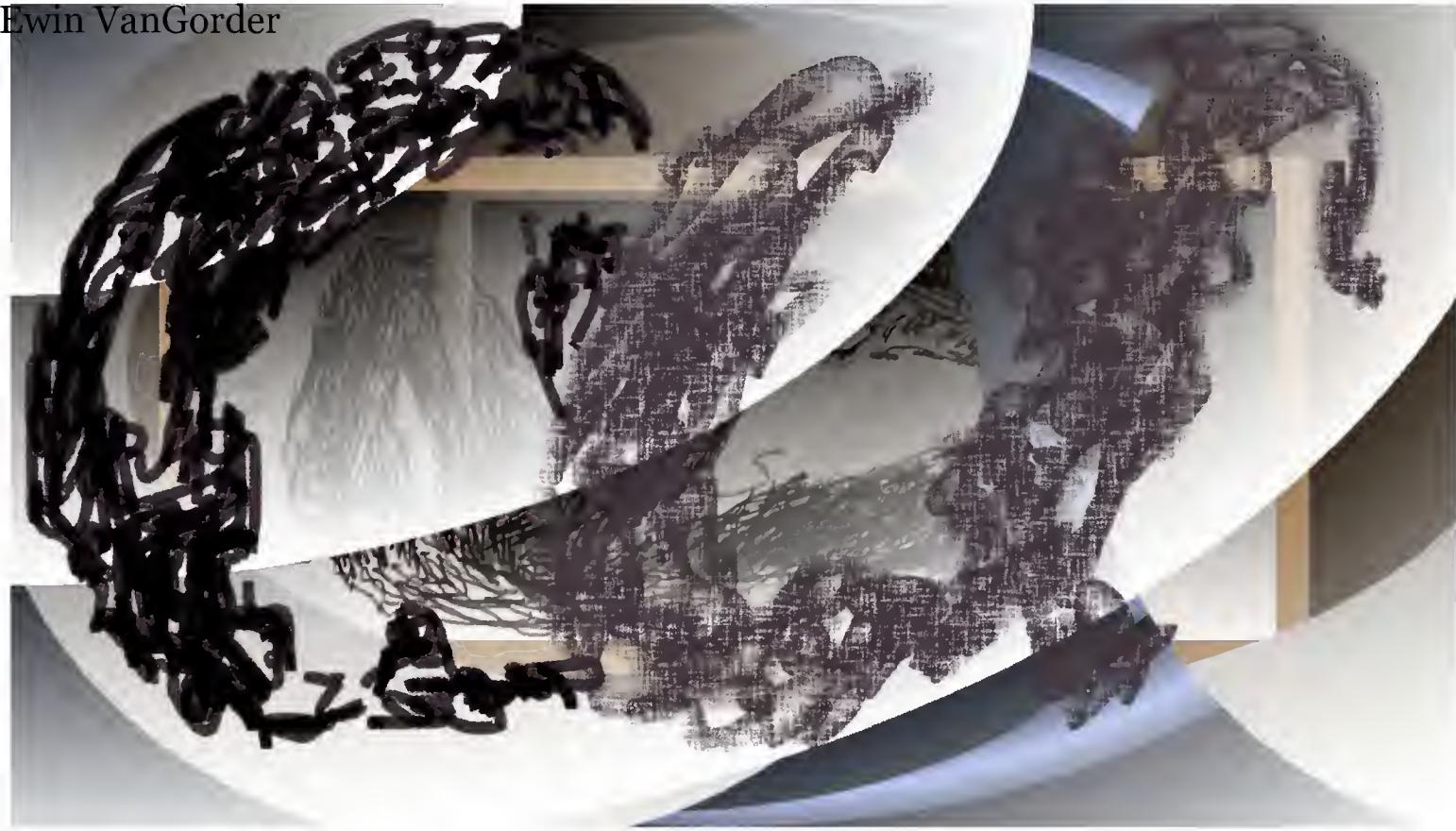


# Drawing Splinters Of Semiotic Fortune

Field Variant and Invariant Object/Subject Conditionality

Ewin VanGorder





## Drawing Splinters Of Semiotic Fortune

Field Variant and Invariant Object/Subject Conditionality

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Smithson relates naturally to Andre as generating tension between the analytical and Romantic and when he quotes him as in flight from reason he proceeds within the canon of his own productions to create a “flight space, and becomes interested as well in the writings of an early aviator describing the sensation... In general I like to think of the virtual realm similarly as “flight space” at the next meta level. Smithson speaks of relating pre and post history- however his idea of post history as futuristic is personal, technically that resides within any deconstruction space in which then the question has to do with the sense of scale by which one identifies a “center”.

Leja” vision is transitive”.... Is interesting as an intransitive statement: the idea thus similar to asking if transitive is the relating of things to qualities (affective) and intransitive relating of qualities to qualities ( a thing in itself?) what is a thing if not as Carl Andre suggests but a hole in a thing which is not? The critical artists tend to be towards “praegnans constructio” (verb modified more to object as in the drift of the bow or perhaps line of her chin... or naturalness of art or artifice of nature which in these cases have an unstated verb form as the adjunctive, the adjunctive or placing of verb at beginning which all are variations of “drawing upon...: is implicit or hidden, thus Bohm's title Wholeness and the Implicate Order....viz his relating towards Unified Field Theory by borrowing into an Iching pro-gnosis of material as grounds of reception or as he placed neologism “rhea” mode (aperception)

Another parsing of the word skahrr or skrr (which word - I encountered in Mola's introduction to The White Works: exhibition of Brancusi and is a root of "sculpture" meaning approximately "graven" as in existing through any range of relief and between word and image) – can be found in "askance" as Michael Lejia uses the word in his book Looking Askance ( relating Eakins and Duchamp per the idea of image as idea) that is to reverse the building up process and find its matrix. ( very appropriately to our present political status the book looks into the devolvements between vagaries of image to truth, presentation, representation) Smithson expresses a change between epochal thinking" The Gardens of history are being replaced by sites of time." As the Industrial revolution and its slant on dialectical materialism in the more generic Hegelian sense of relating values and interests as become each other, the idea of the meaning of the image entered the analytical realm of the illusory and by extension ideas of the divided and then again undivided self.... And so to Study to transport the separation from the icon or substance generated towards a world which is so photographed that a space wanderer arriving here would be hard pressed to determine whether the world came from photographs or vice versa. Askance (ask-ance?) has a ring to it similar to "aghast", the latter word having to do with the fondness of the Pre Industrial but rather Neo Lithic Agricultural Revolution for their herd- marked by the PIE language to Agnes as sheep , aghitis – speech act or speech and aghast as fear and agra –land... thus agriculture has its culture of august and aghast askance. So there is a wooliness to the heard and the herd and the seen as well seeking to be well drawn to the whole.

What interests me about virtual art is what interests me about critics such as Leja, Cronan, Bal, Smithson,( as then) the critical adjunction, in other words ( or "arguments- well tempered cavalier as well formed strings of logic) the verb heads the sentence, as a creative drawing upon resource riddling nature to the nature of nature within the art of approach. In this case the inner construction of image upon its configuration is recognized as an ordering of the receptive capacity to adjust ideas of index to choate chaos and a deixis formed within semiotic response to its own making of language on those very tenuous cues which then as "weak" power become the greater wrapped chords of accordance. In other words art often becomes the object per philosophy – precisely because it is about "seeing" while yet also the subjective ( waiting to see) there being in which image is restored to semiotics as substantial upon its very gleanings of the ephemeral.

I would say these ideas have passed from Deleuze and Derida's to an assimilation within the political sphere ( and Conceptual art was the response towards studying "agency") which does not really engage the idea, but rather an image of the idea, the value of virtual art is to make more determinative the value of making within that which is image. ( Even asleep one blinks ones eyes as though to regulate light)

Dialectical Materialism- deserves a new approach "pan lexical immaterialism"

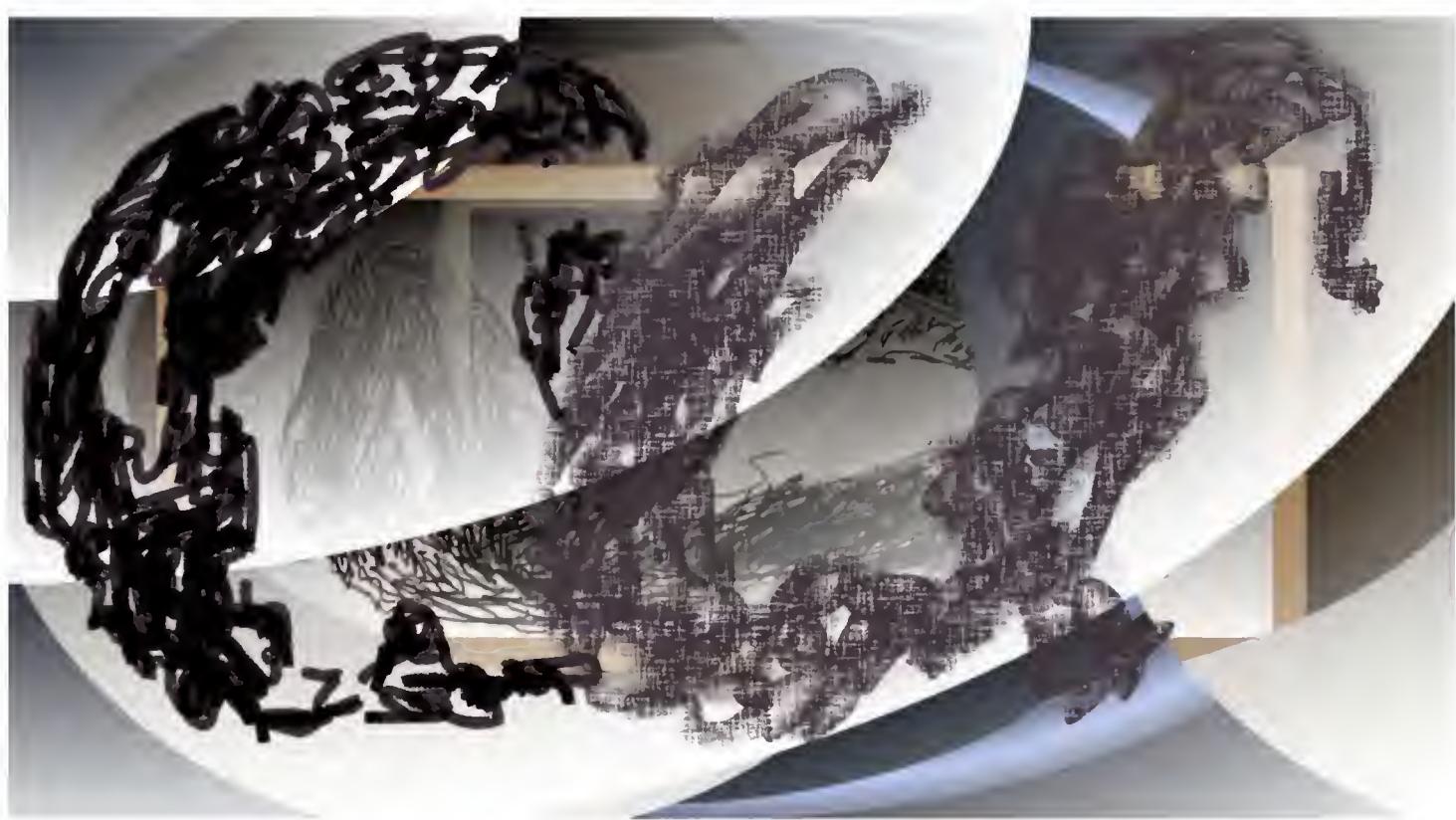
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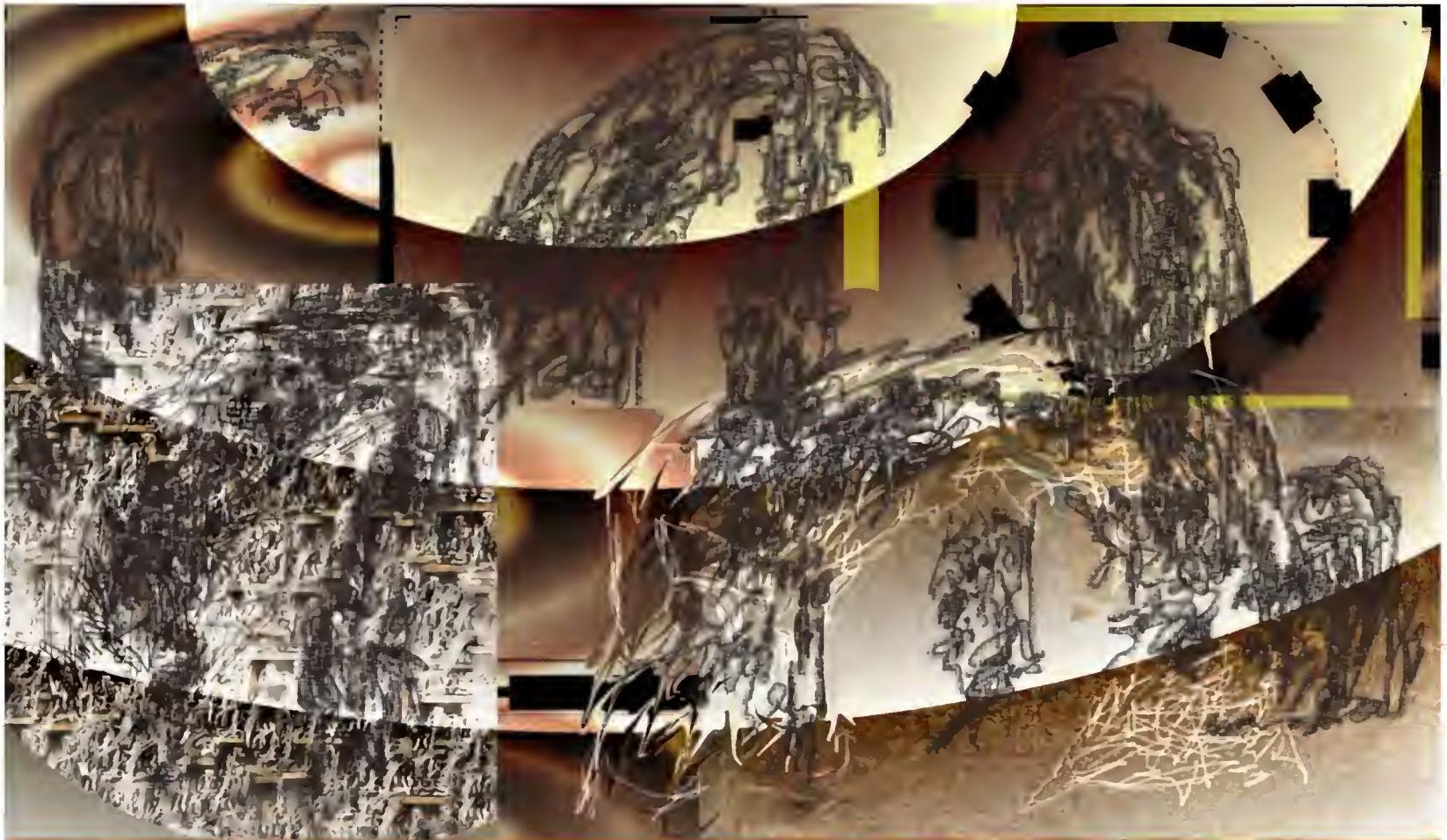
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Drawing Splinters Of Semiotic Fortune

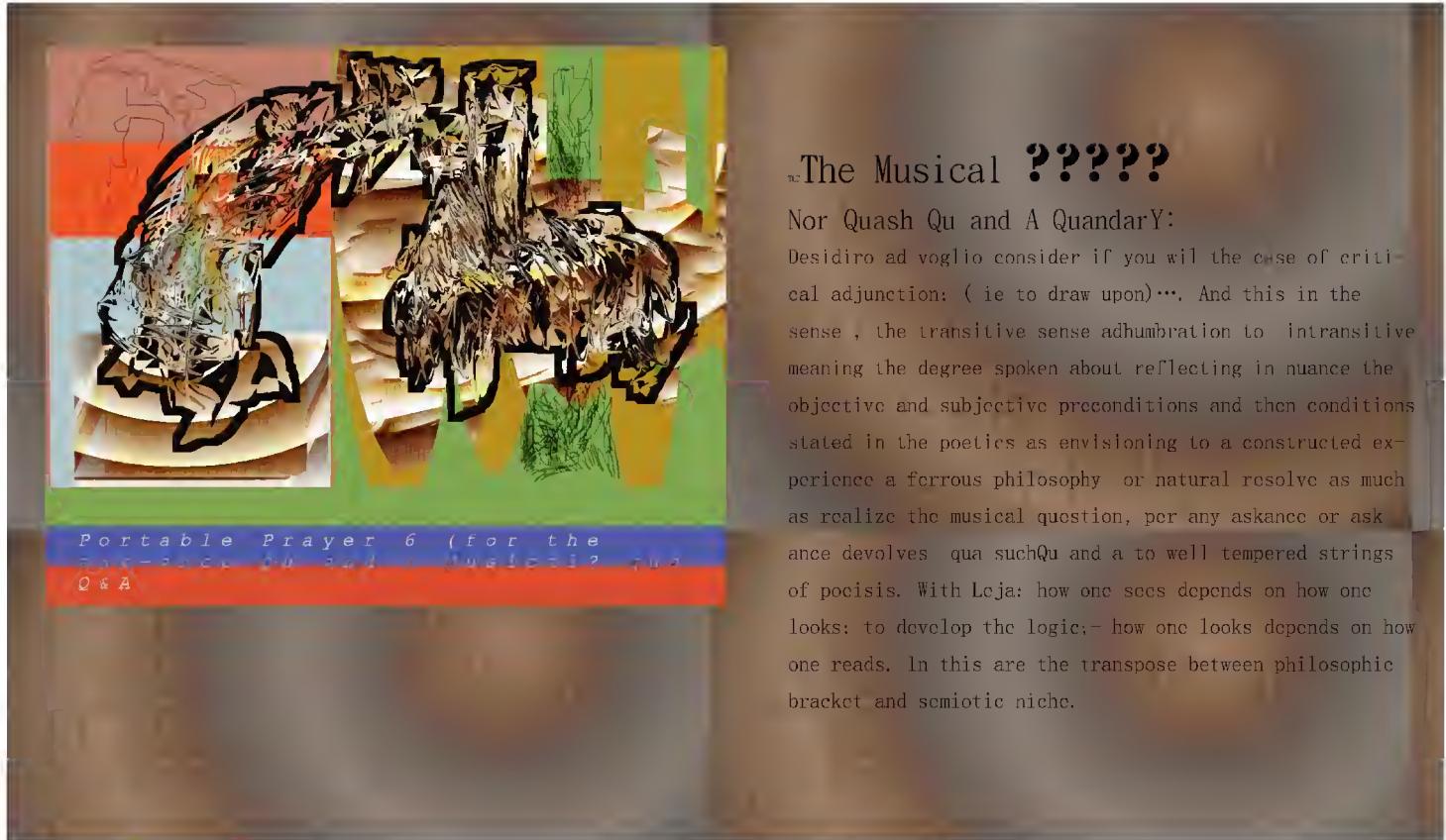




comensurate amalgamate



POLARIS FLAYER  
(prescient Crescent 0)

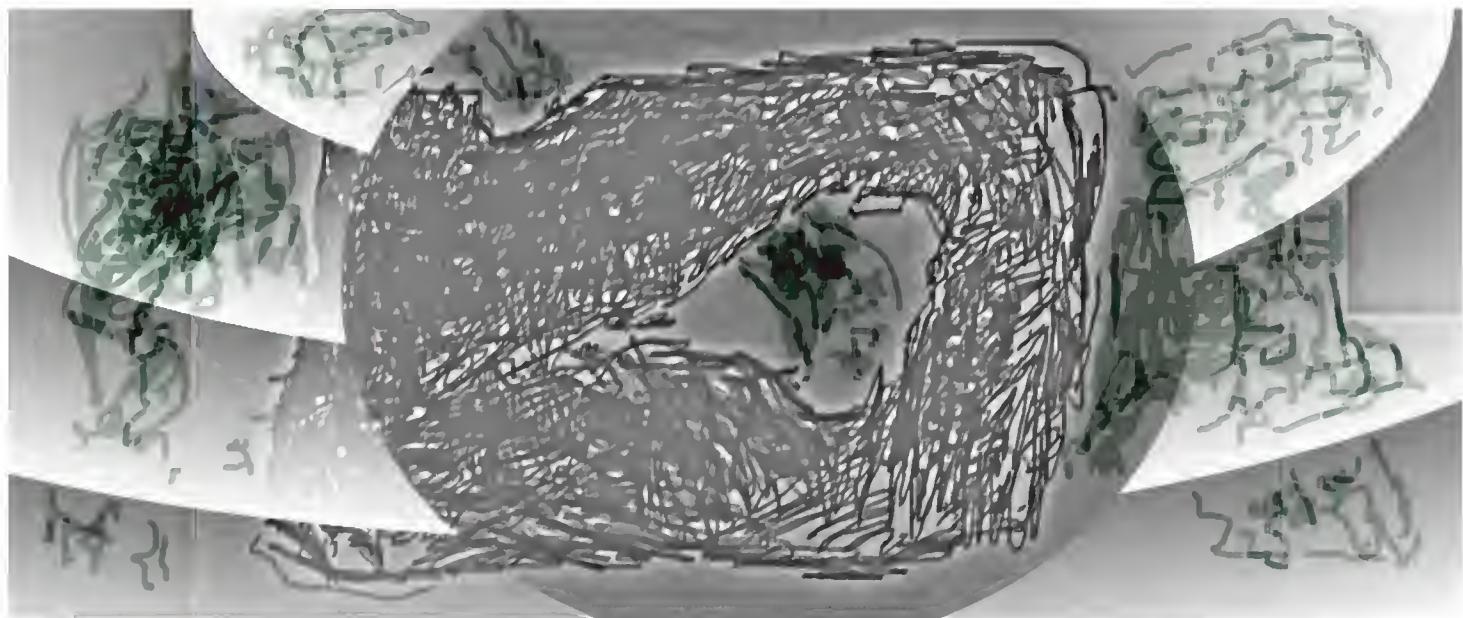


### The Musical ??????

Nor Quash Qu and A QuandarY:

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Portable Prayer 6 (for the  
ask-ance Qu and A Musical? qua  
Q & A



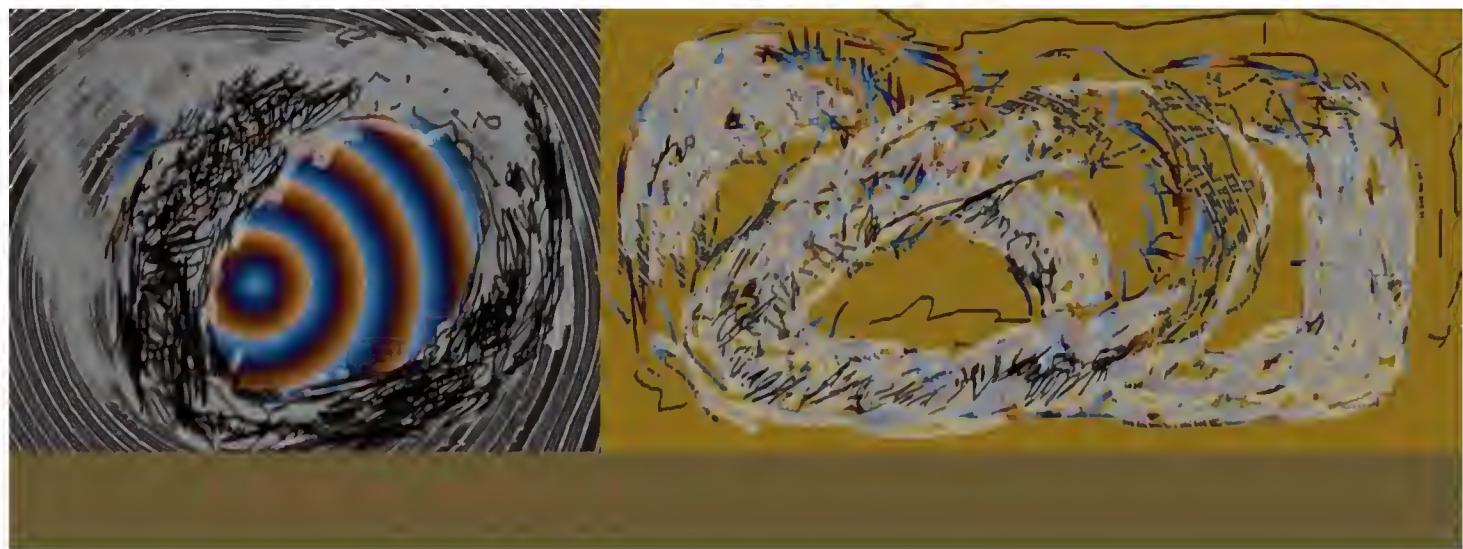


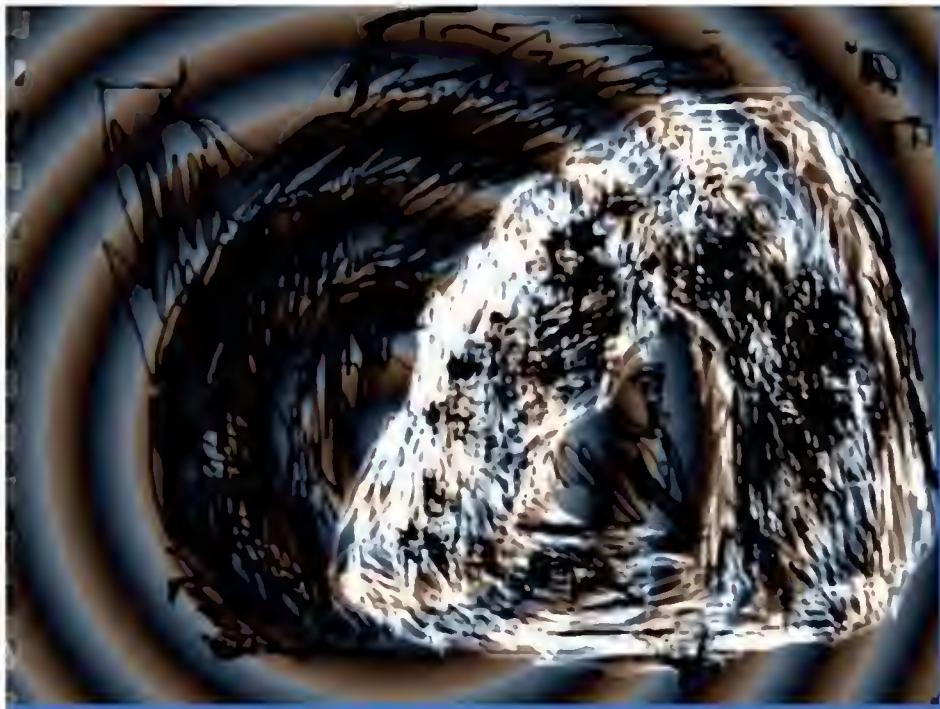




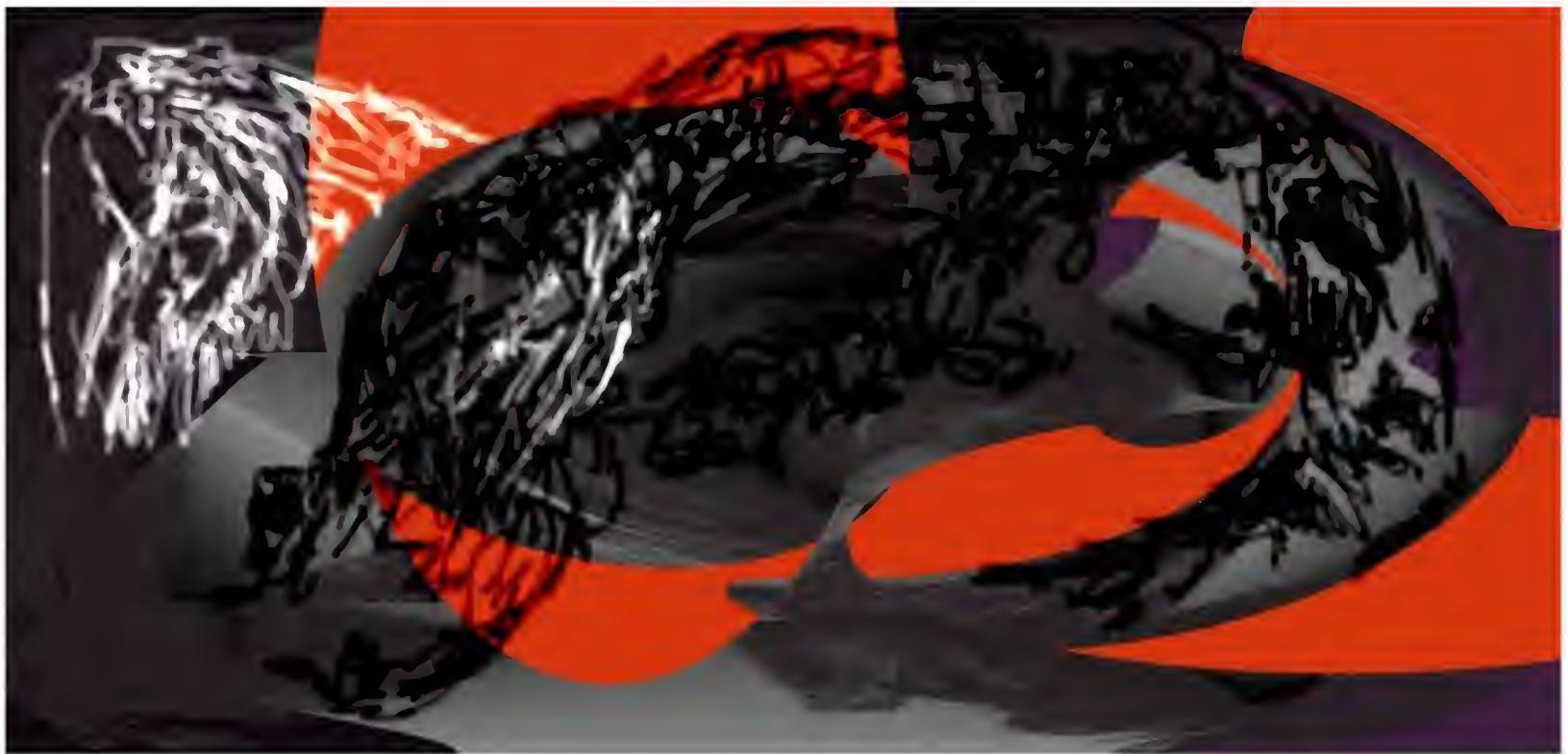


Portable Prayer 4 (for  
Van Der Weyden)

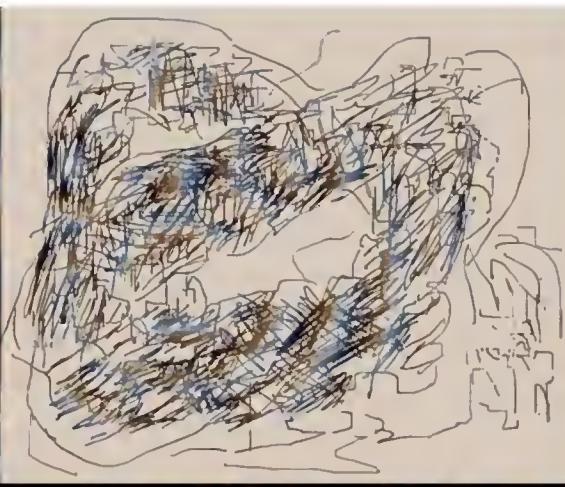




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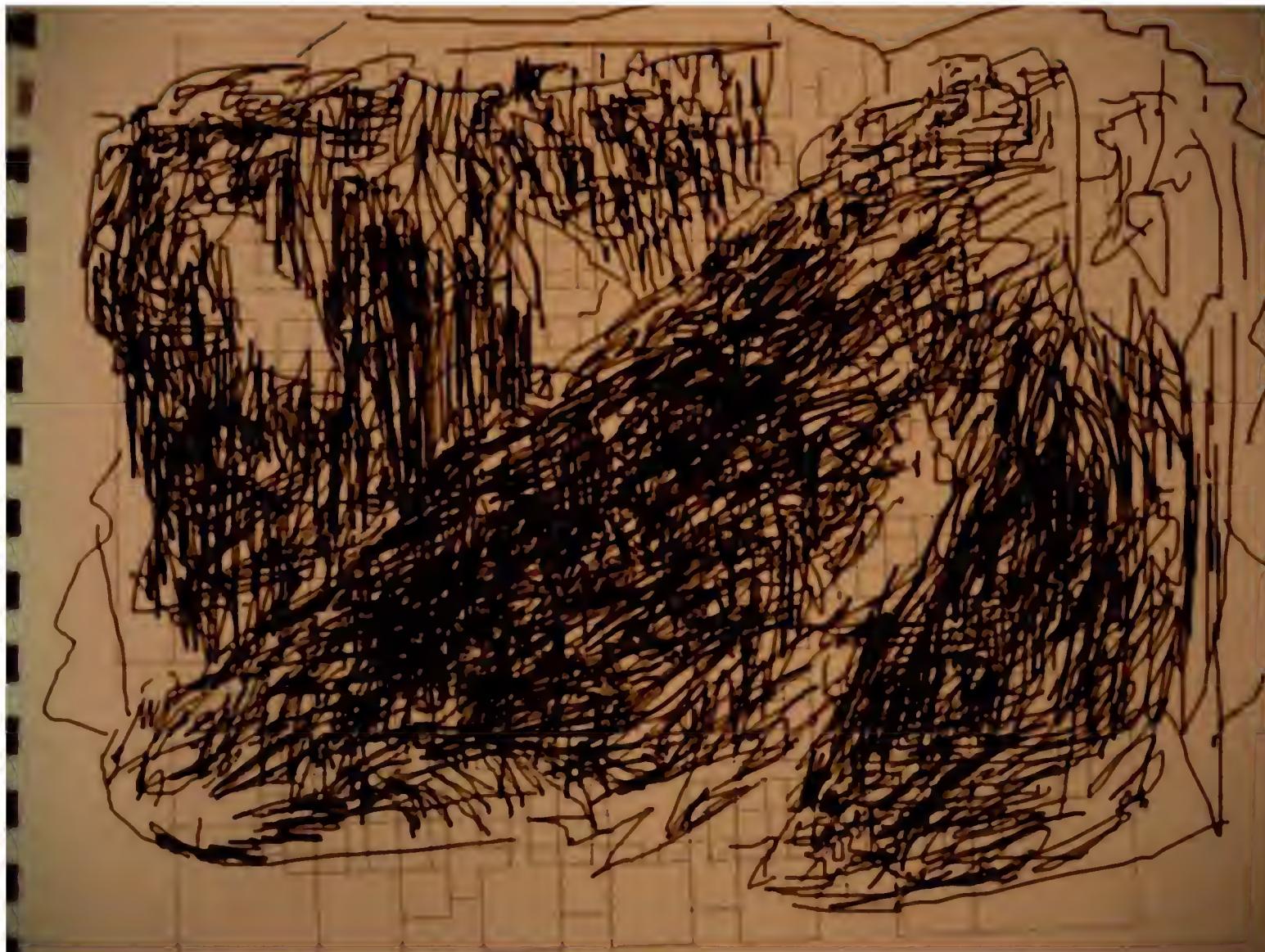


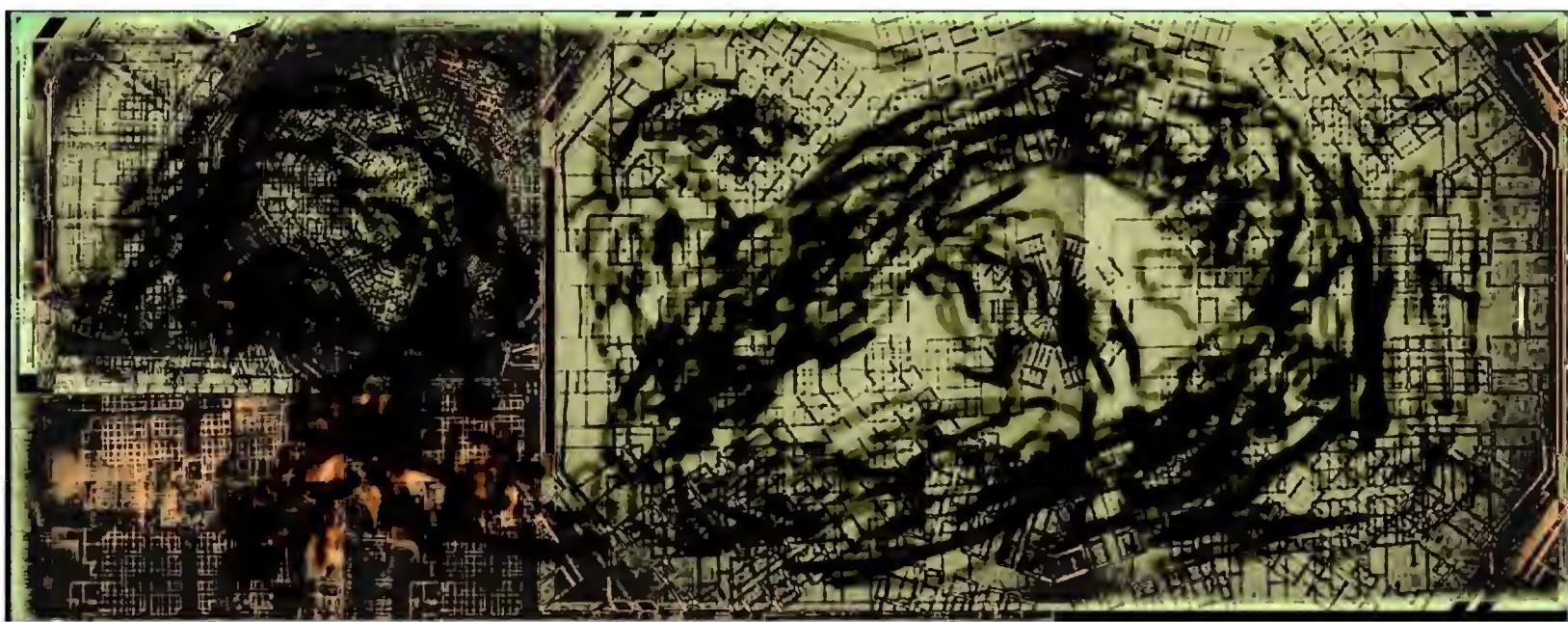
"Vision is Transitive" (1971) is  
an Intrusive Statement...



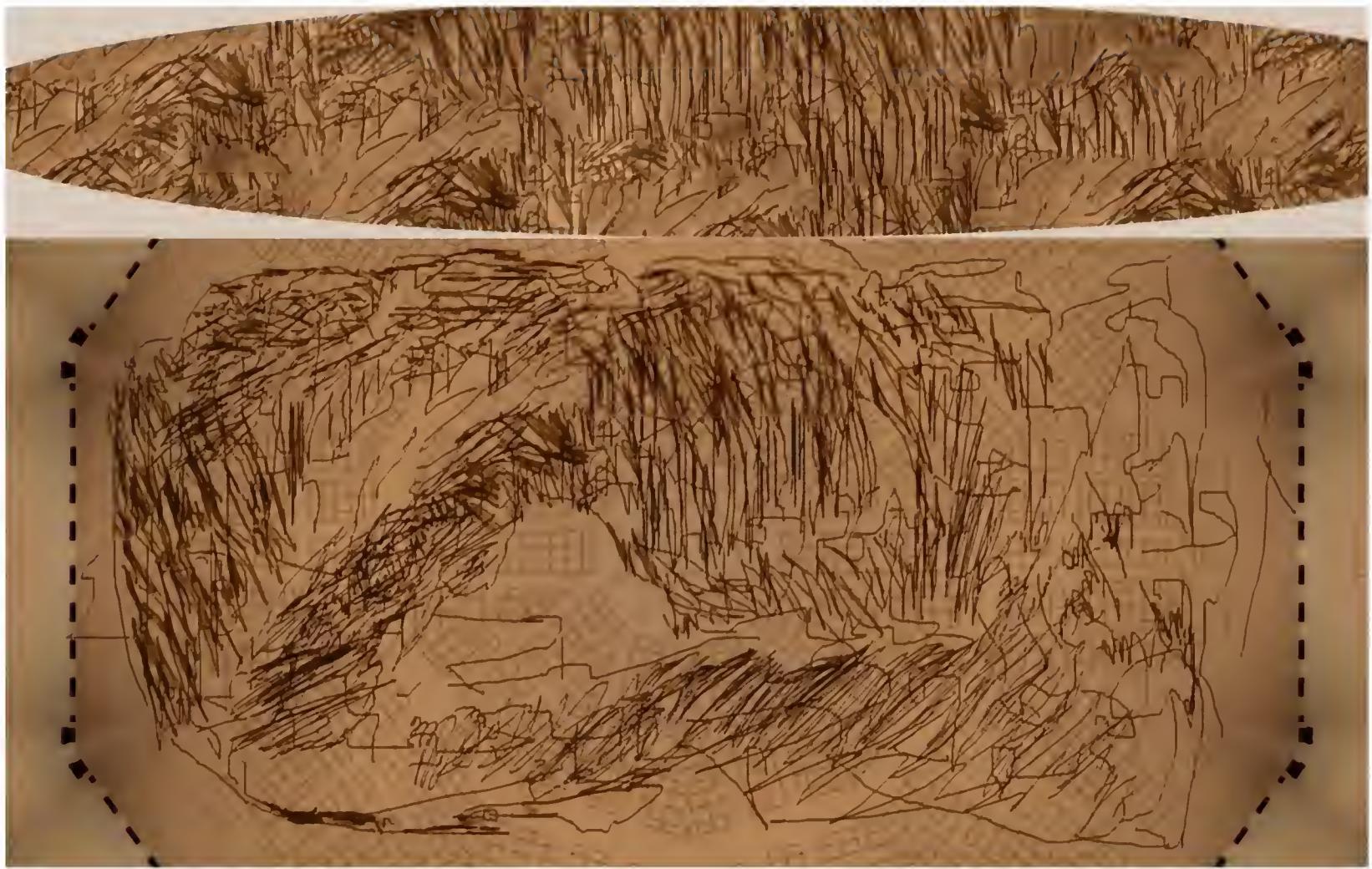


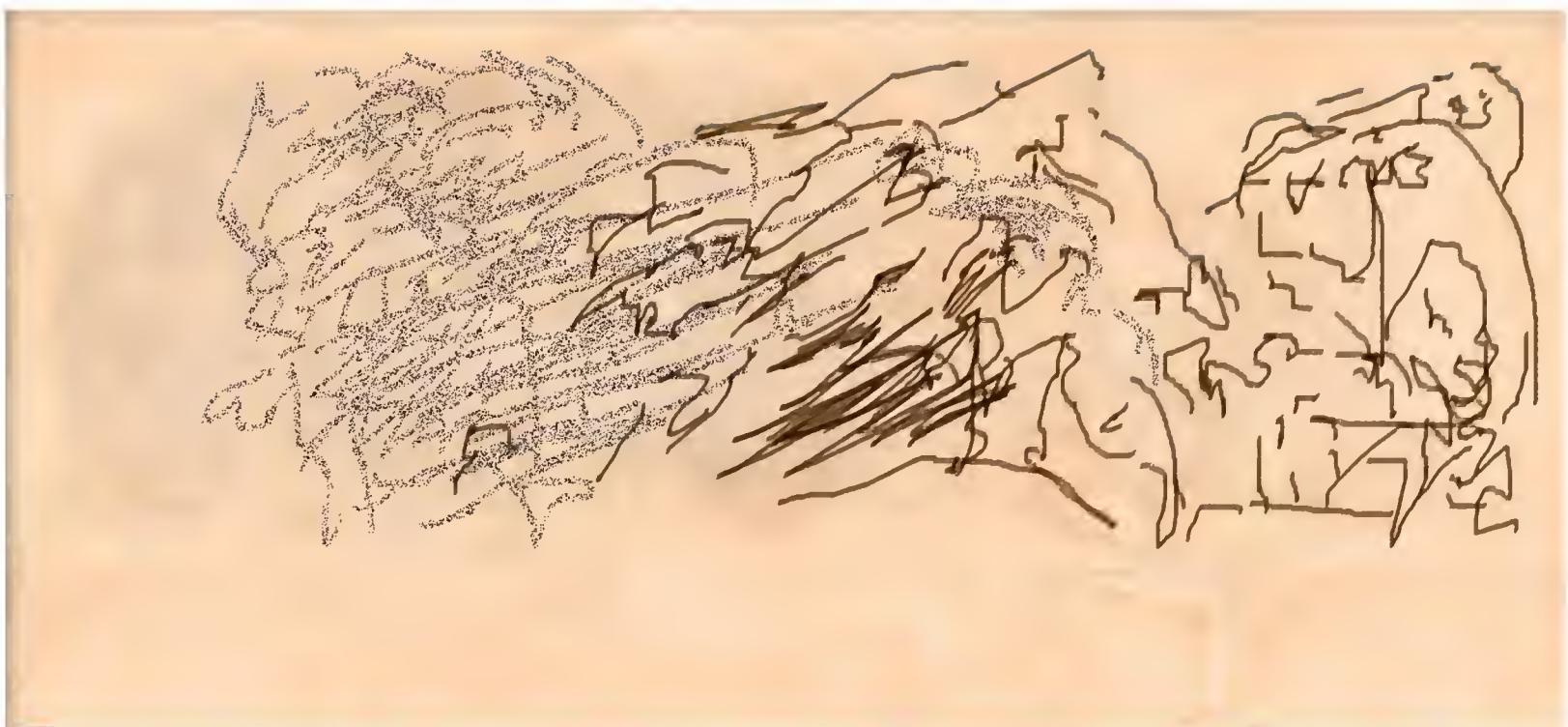


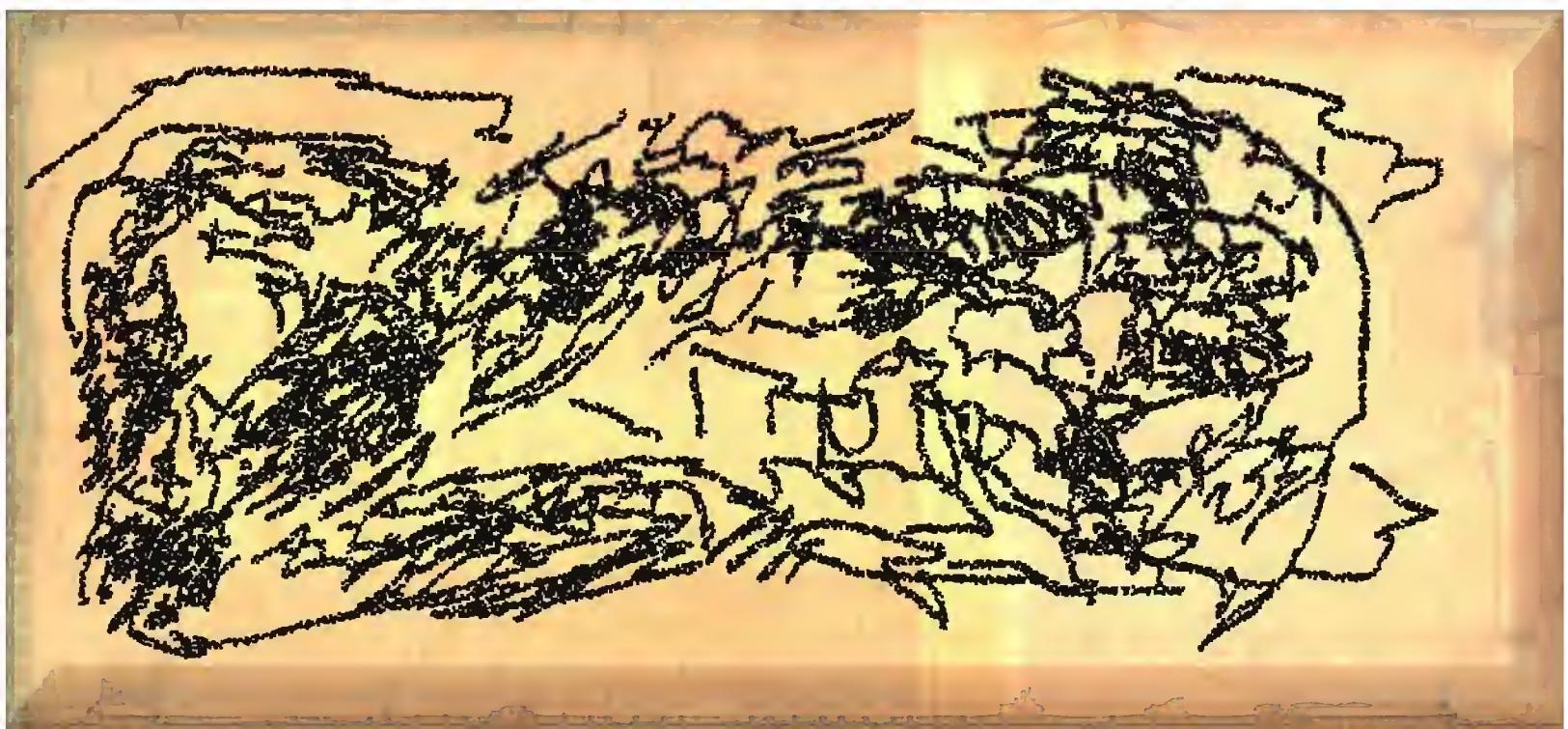


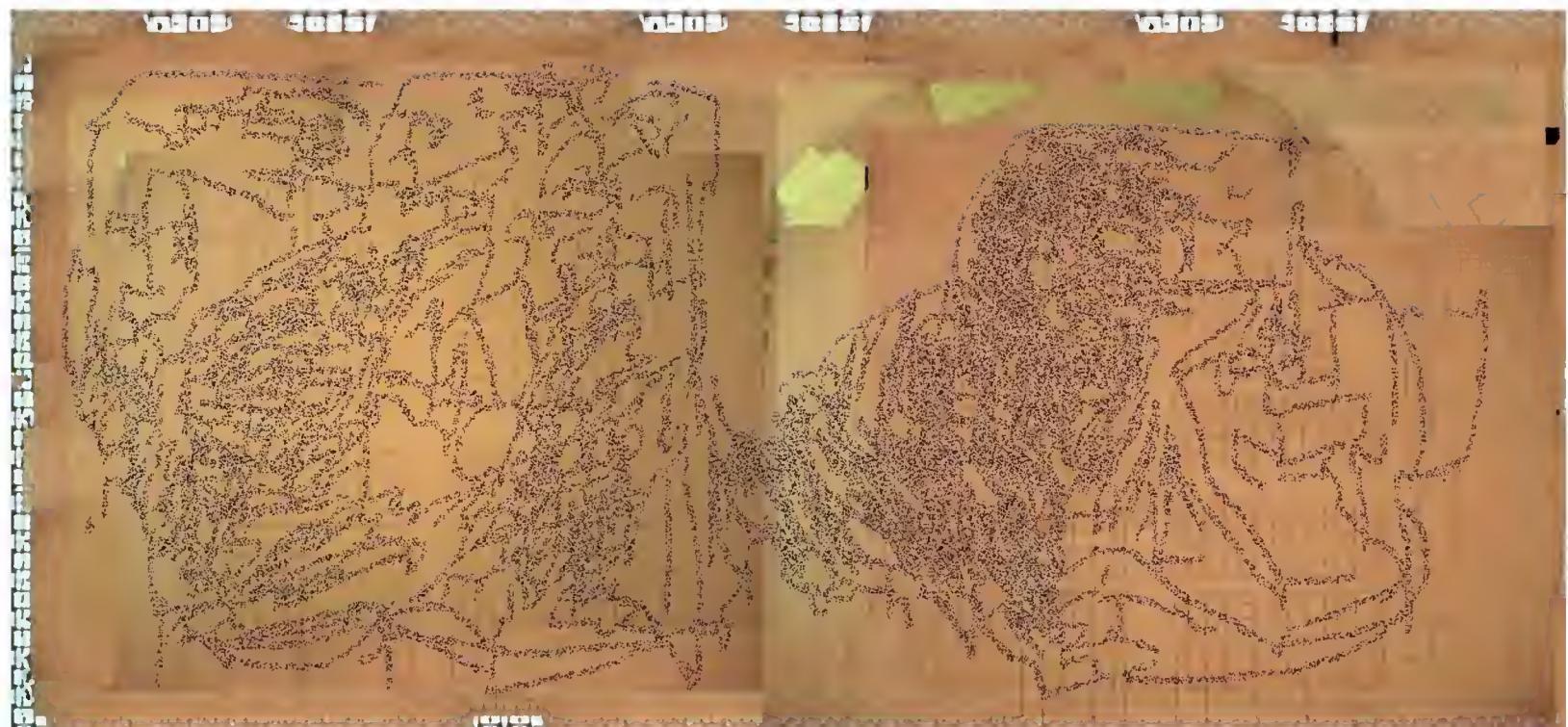




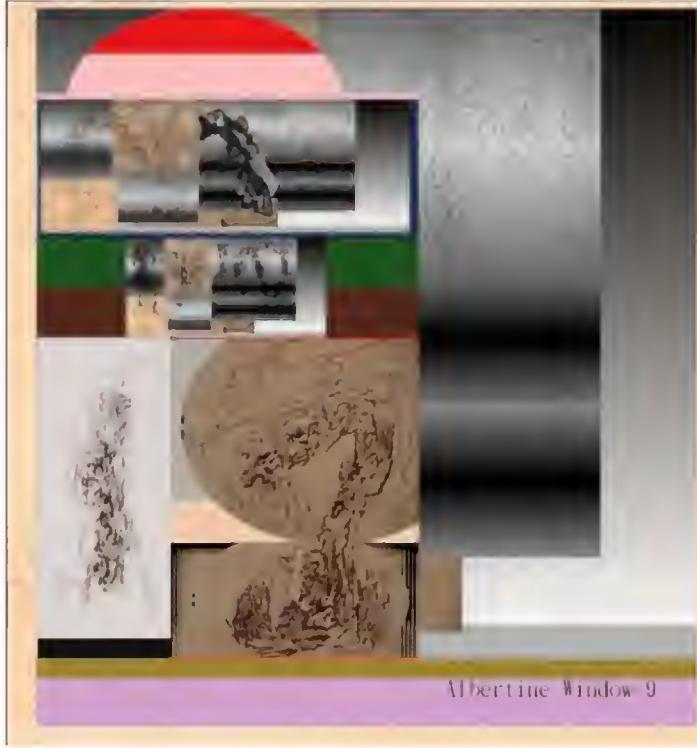




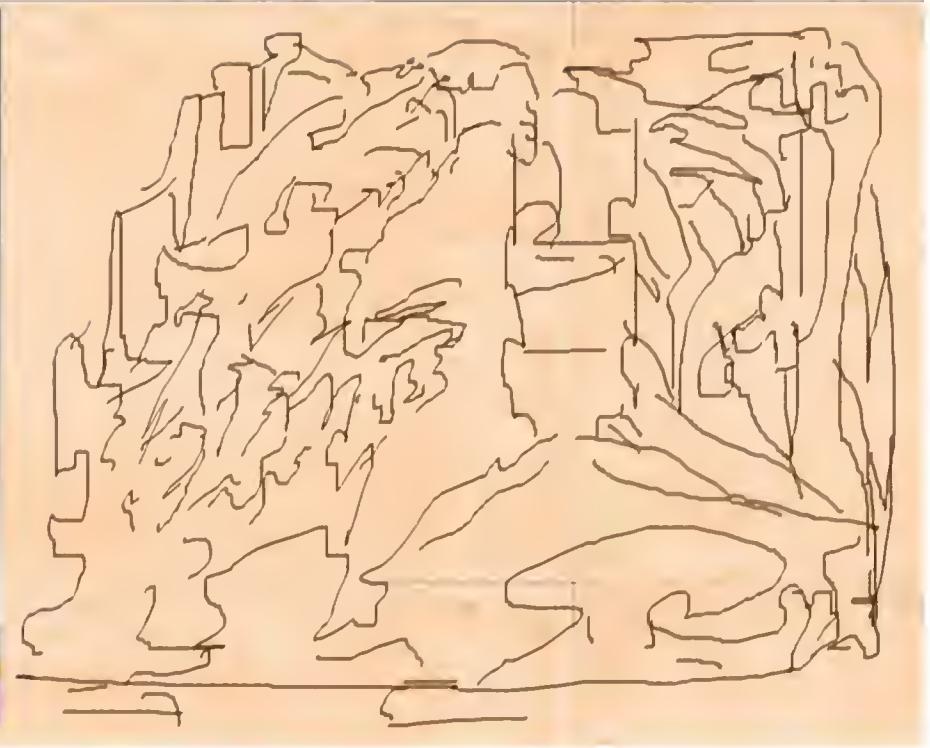


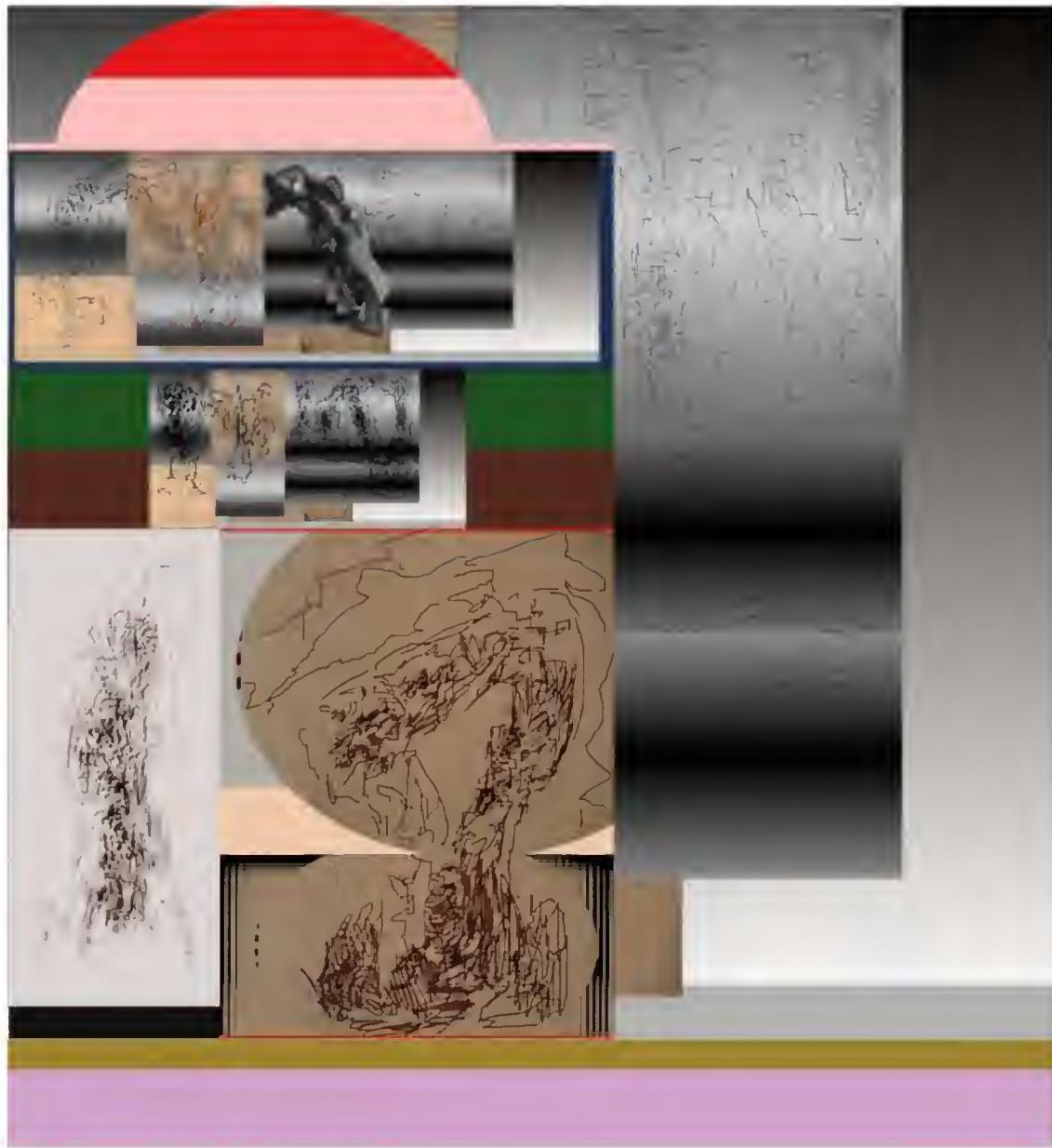


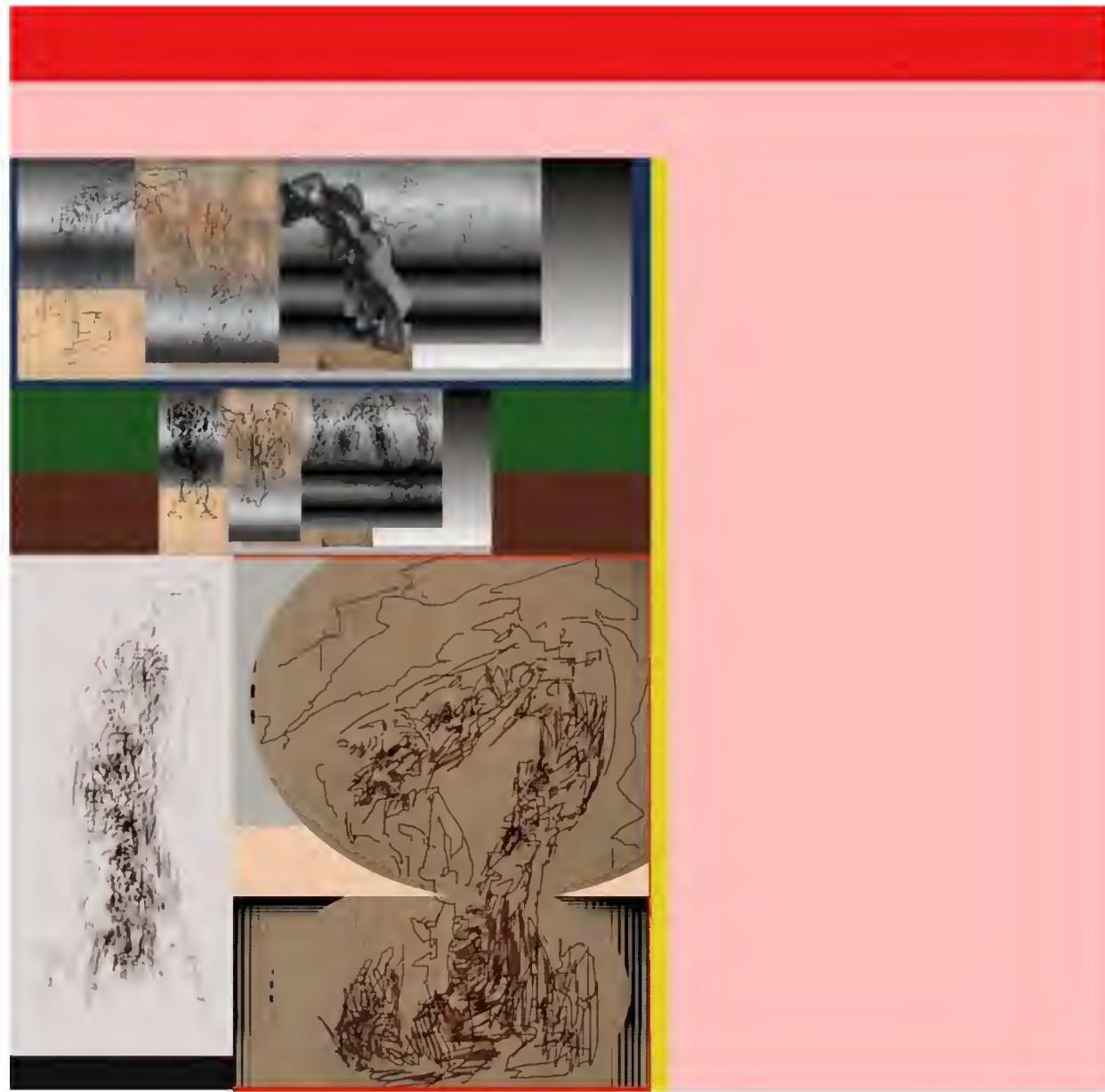




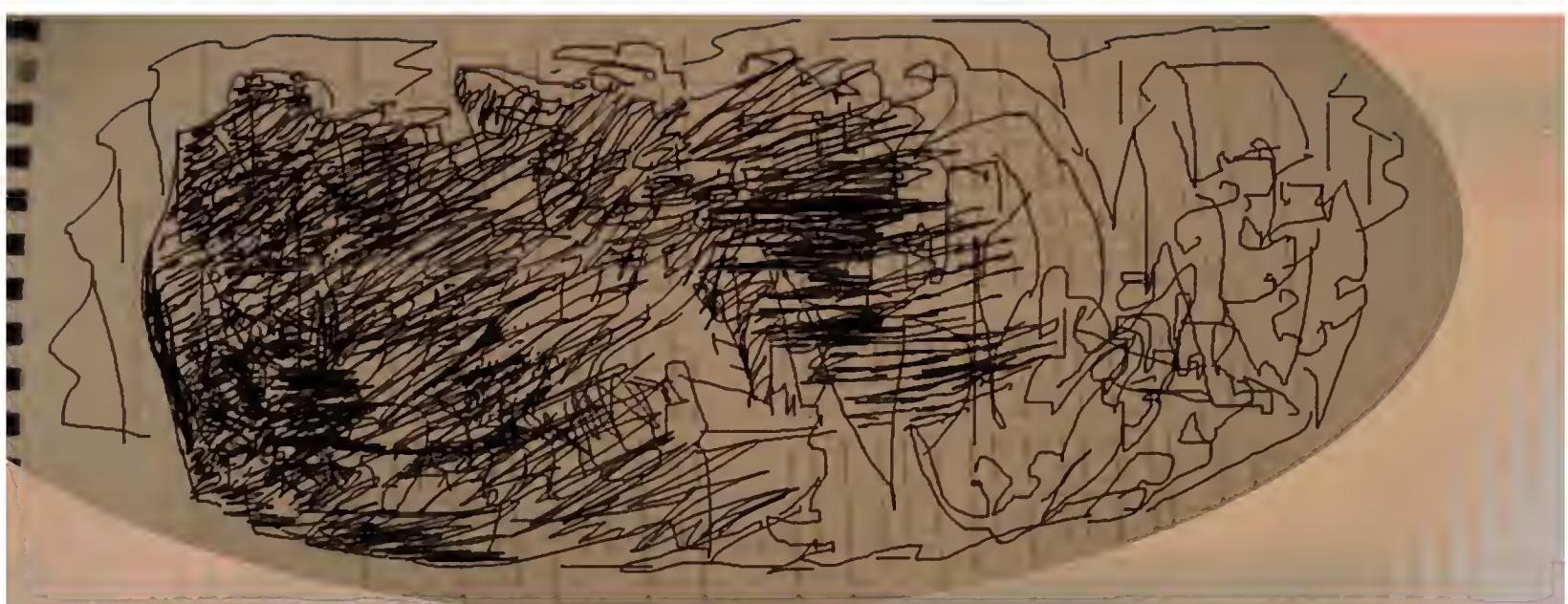
Albertine Window 9

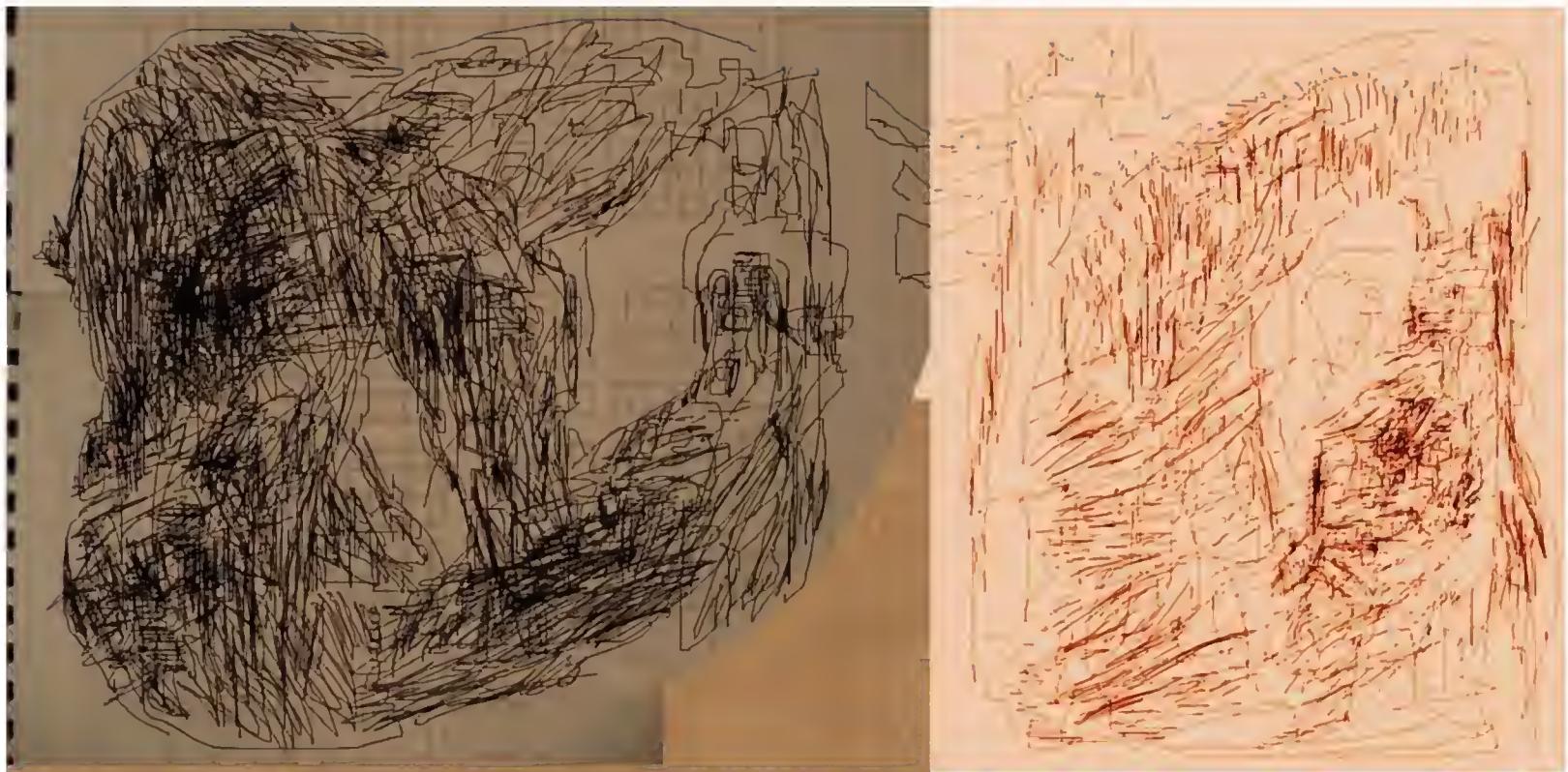


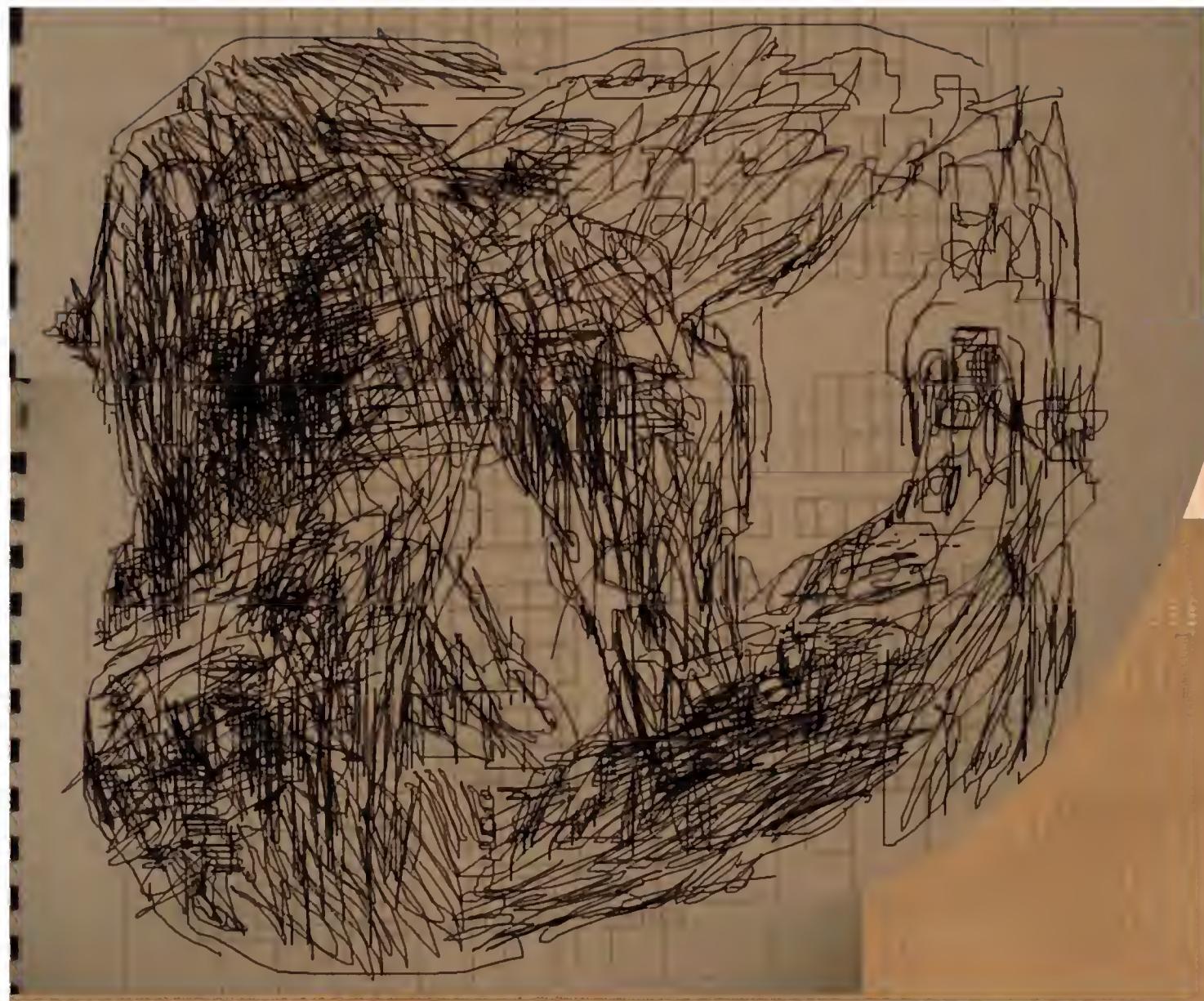


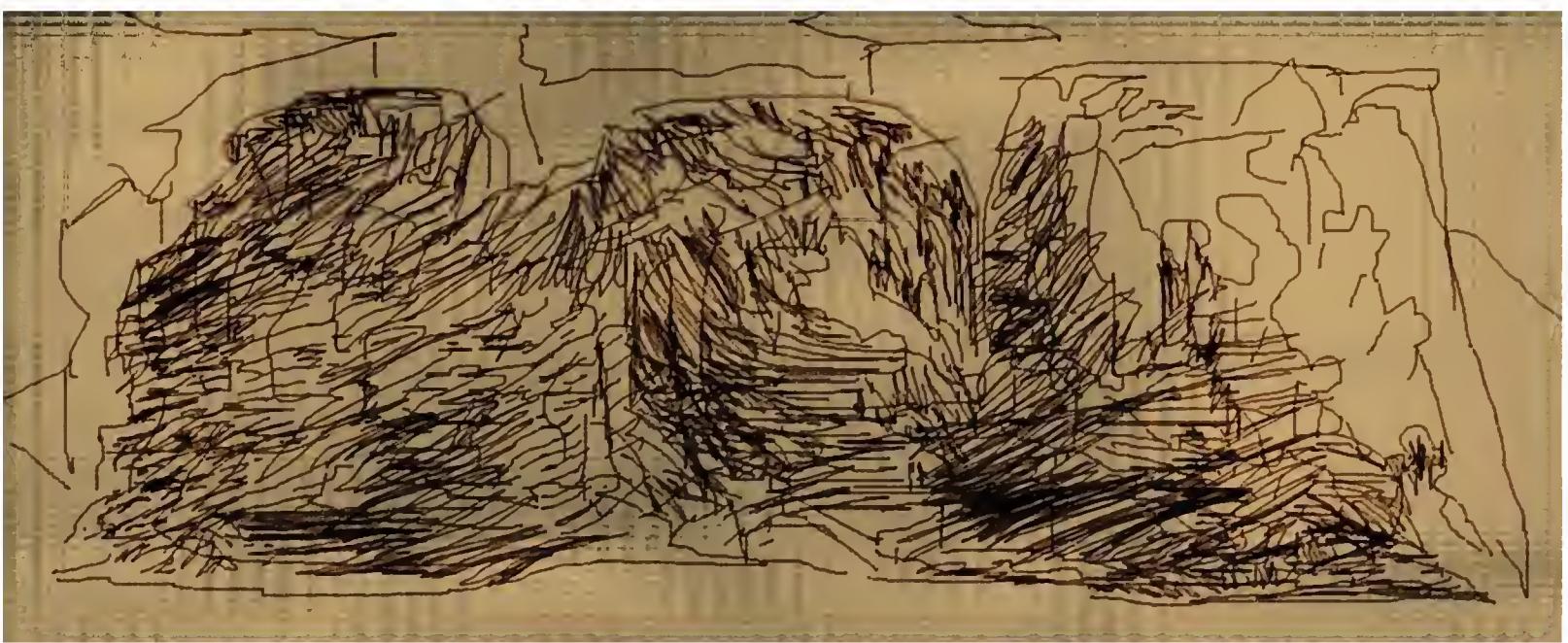


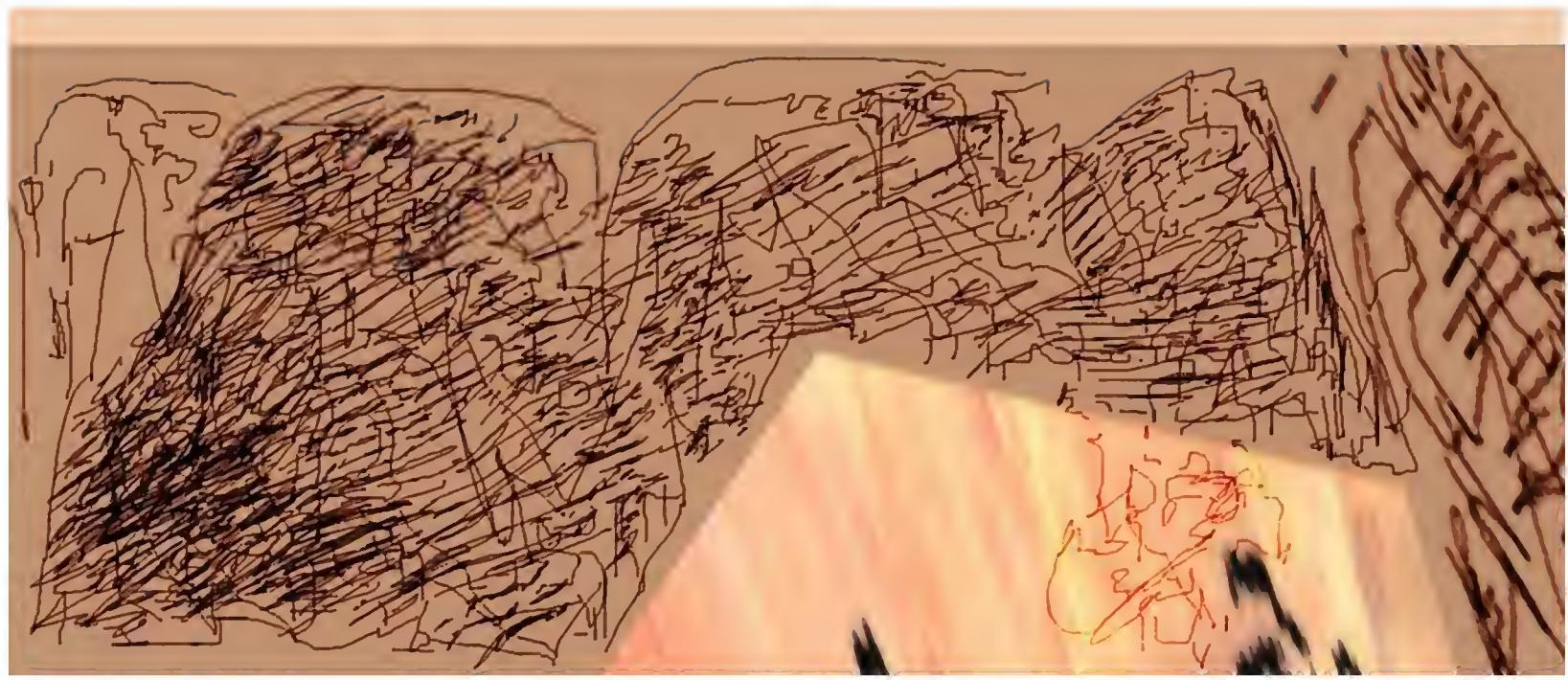


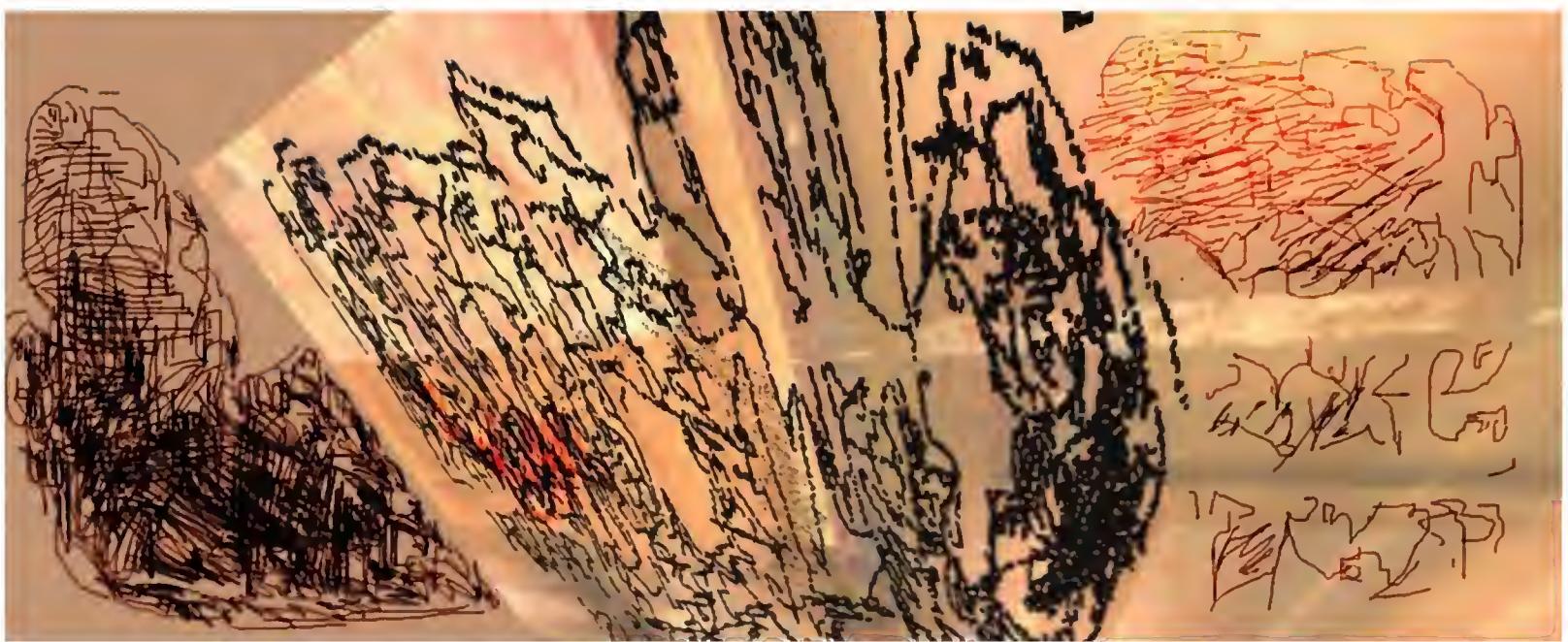








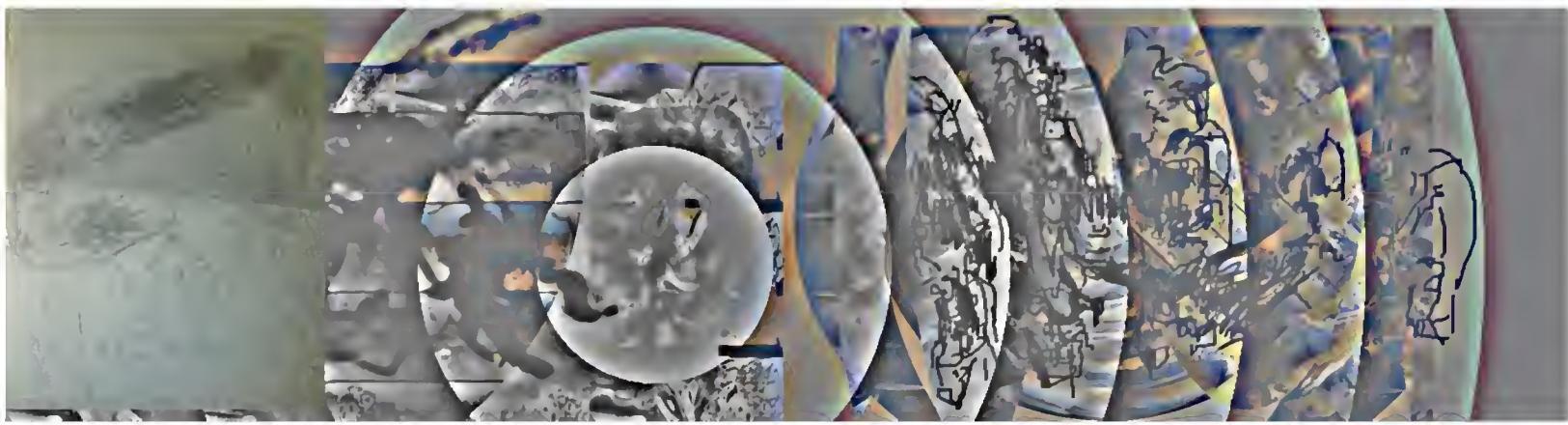


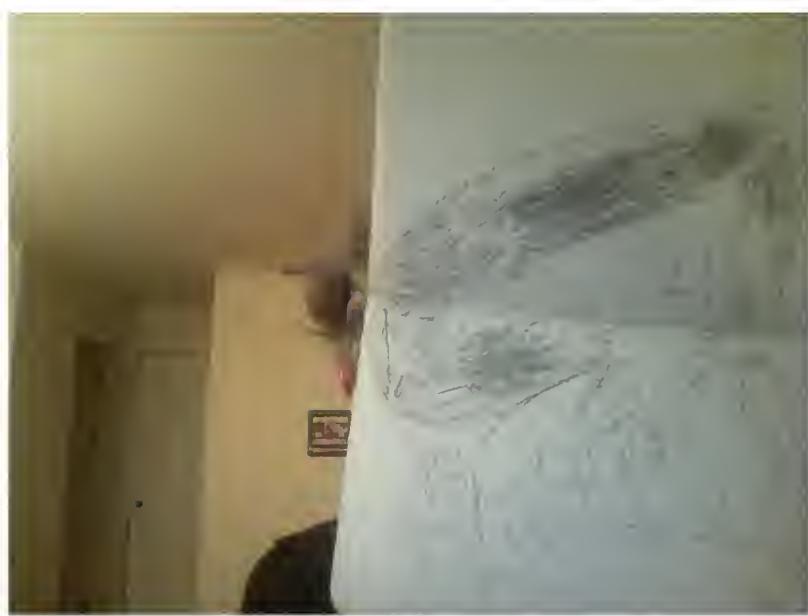












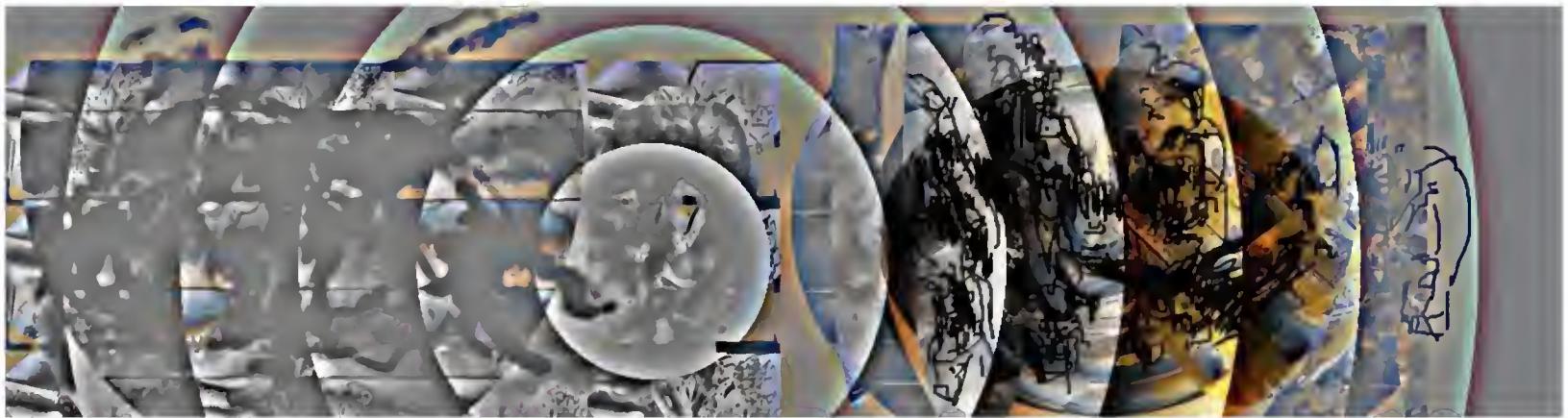


Rope Trick Trope Bridge

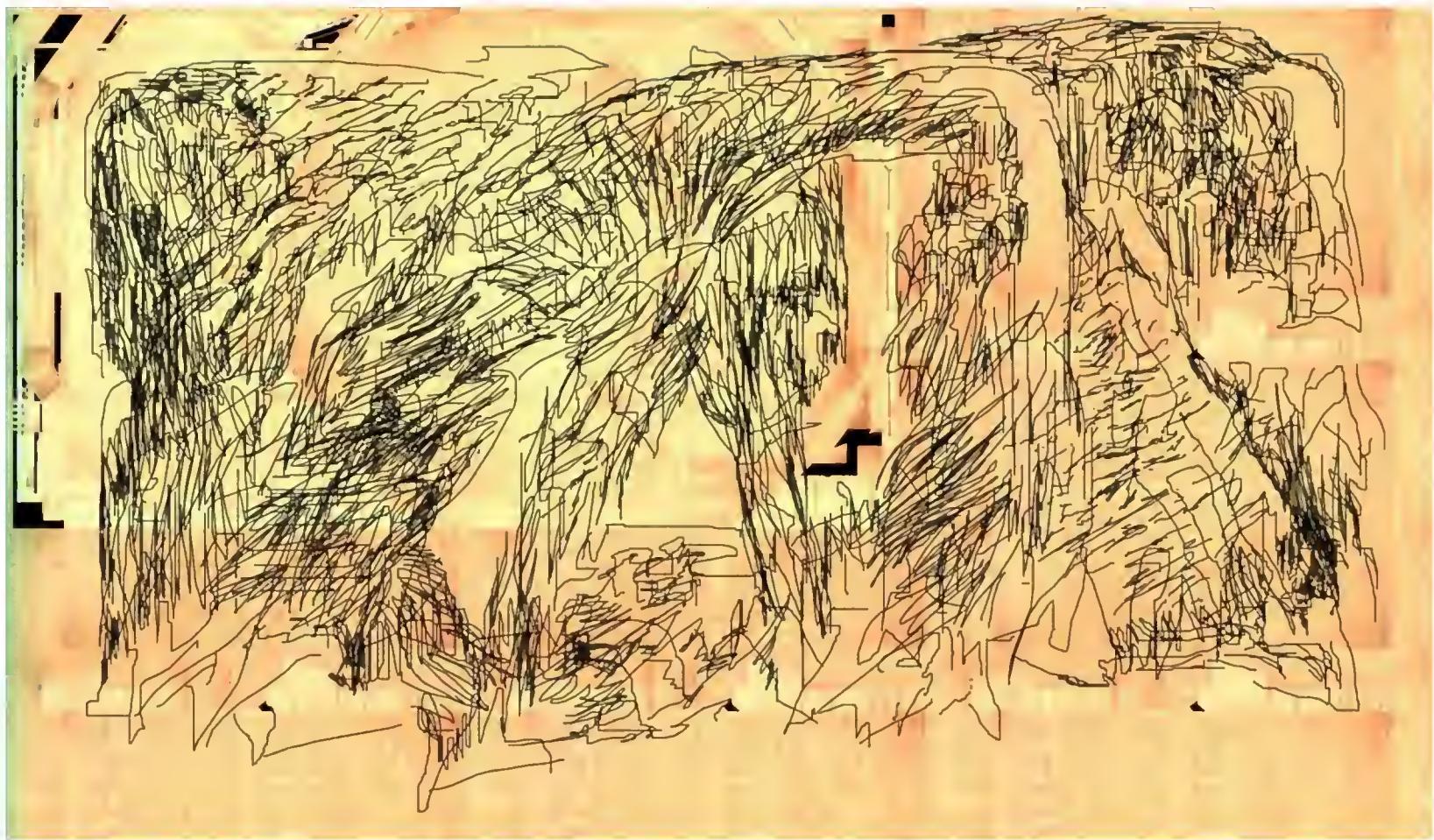
or pore ricket porte  
Bridge  
(Sanskrit Krasi Lekha  
= diagrammatic drawing  
(Crystal Lake)

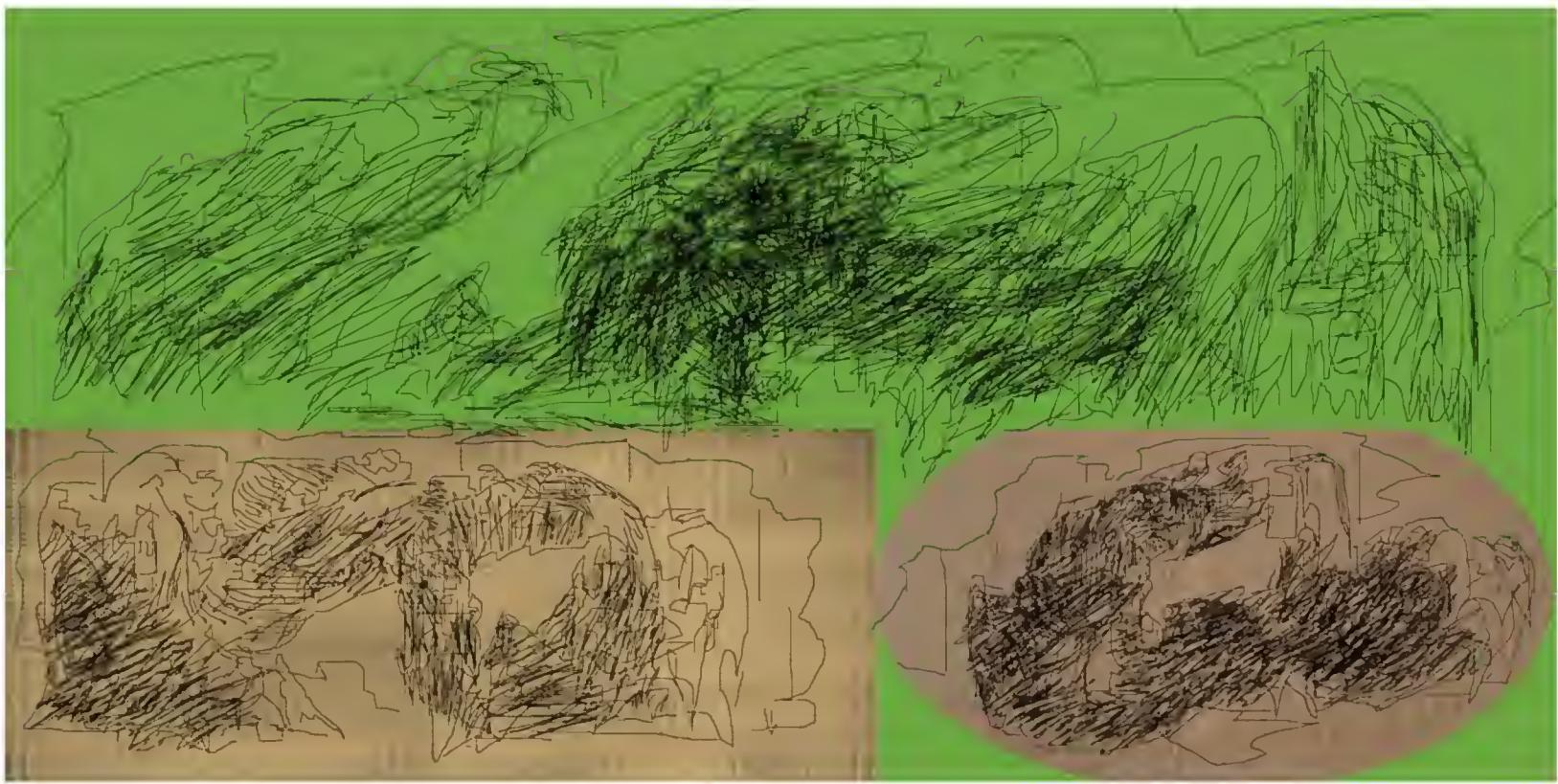






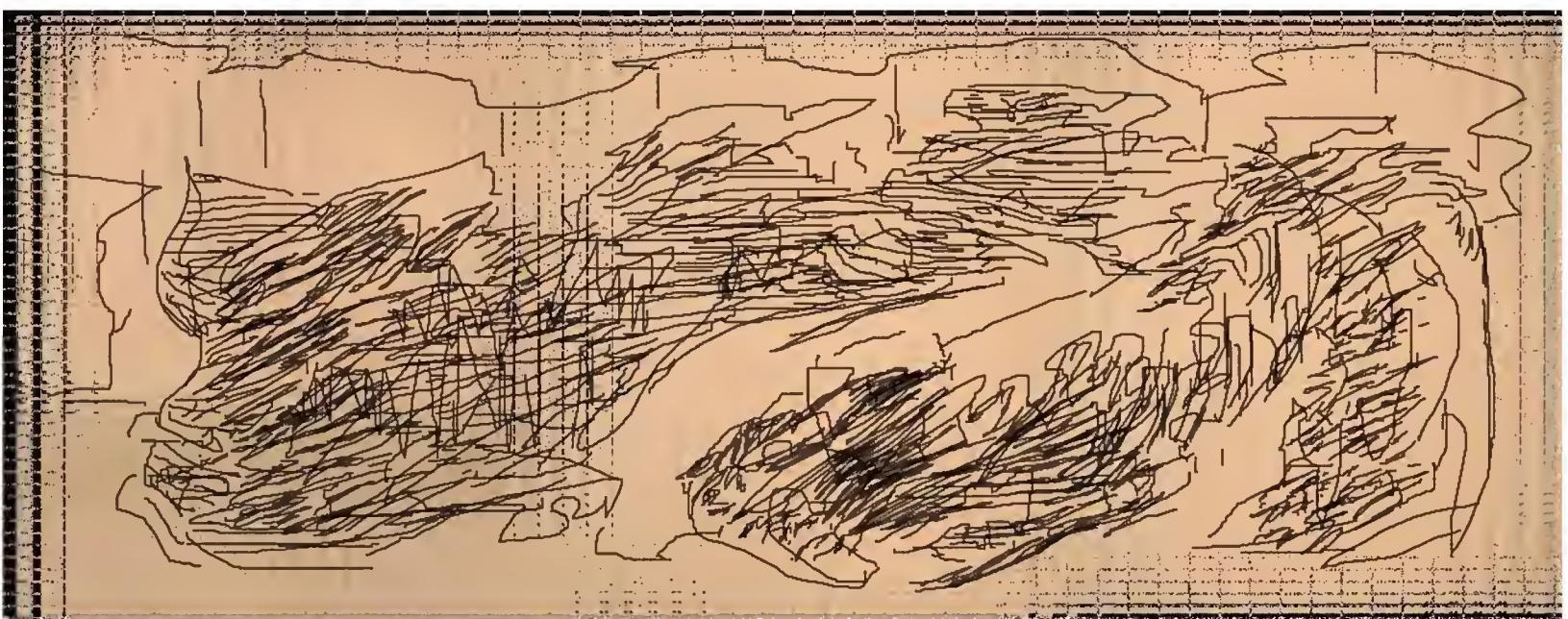


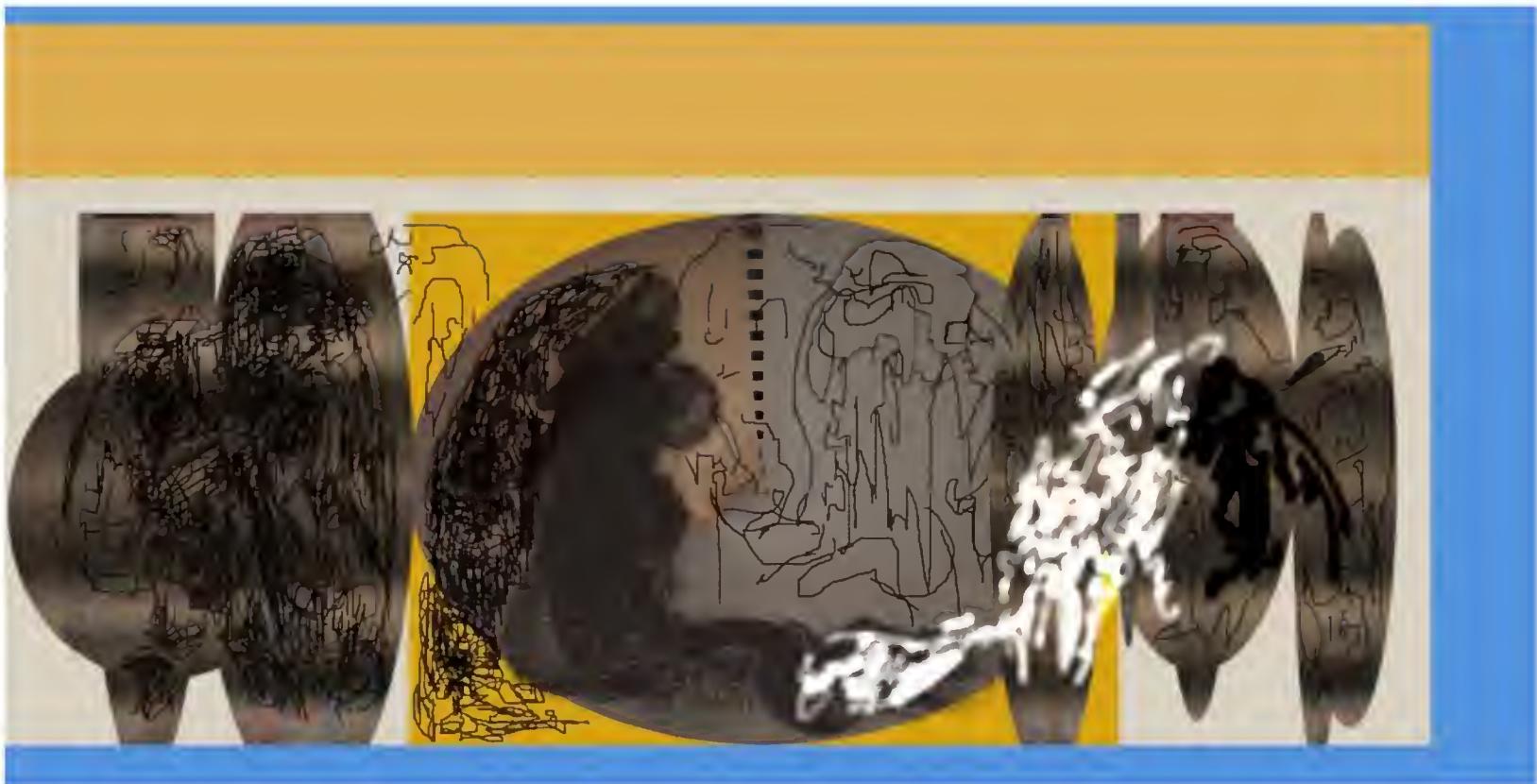
















Albertine Window  
With Continental Drift 8

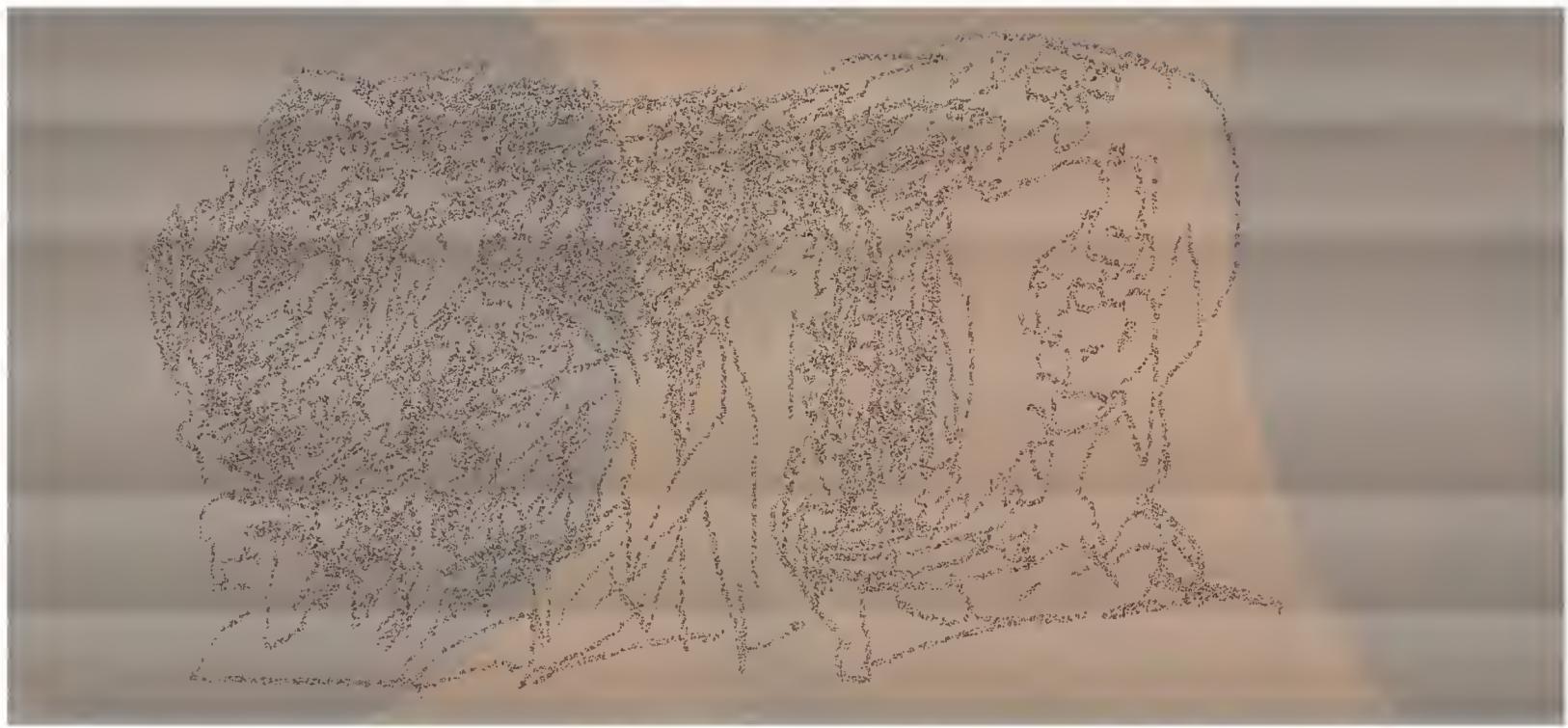


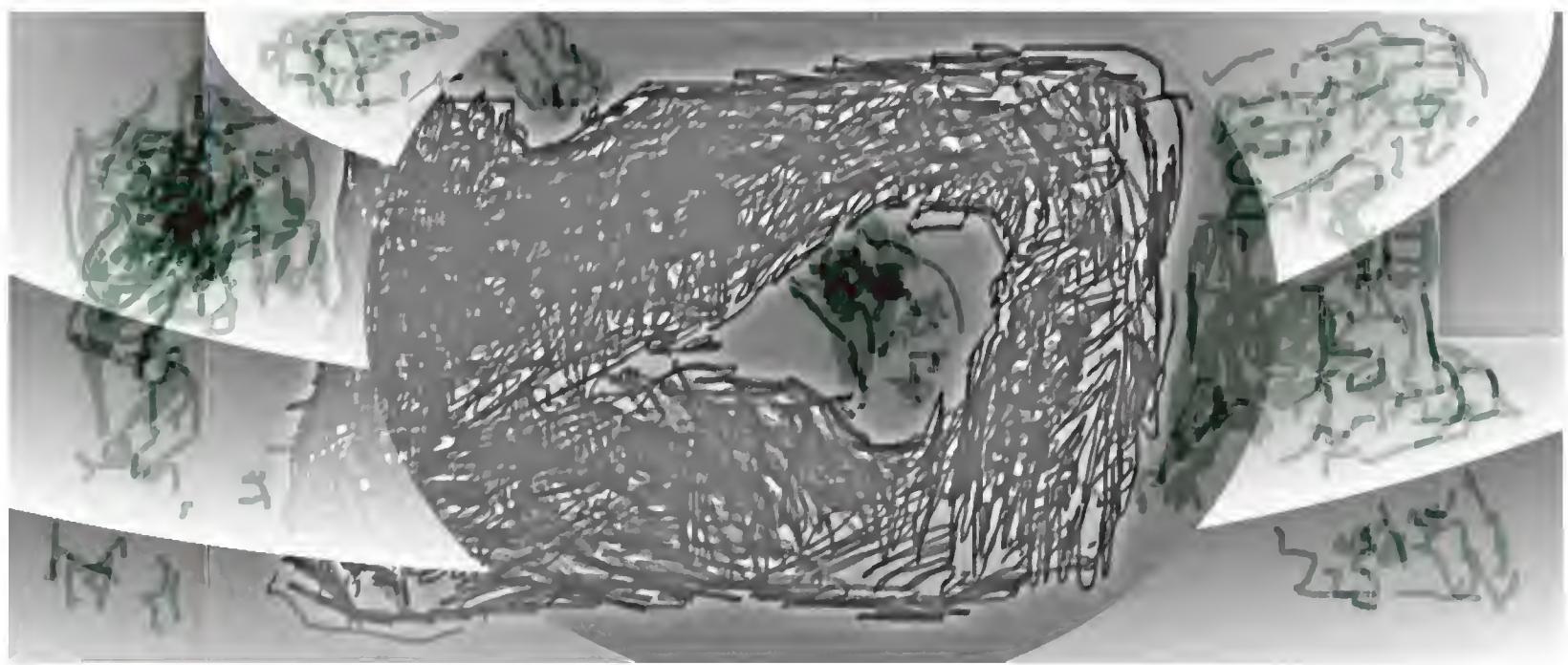


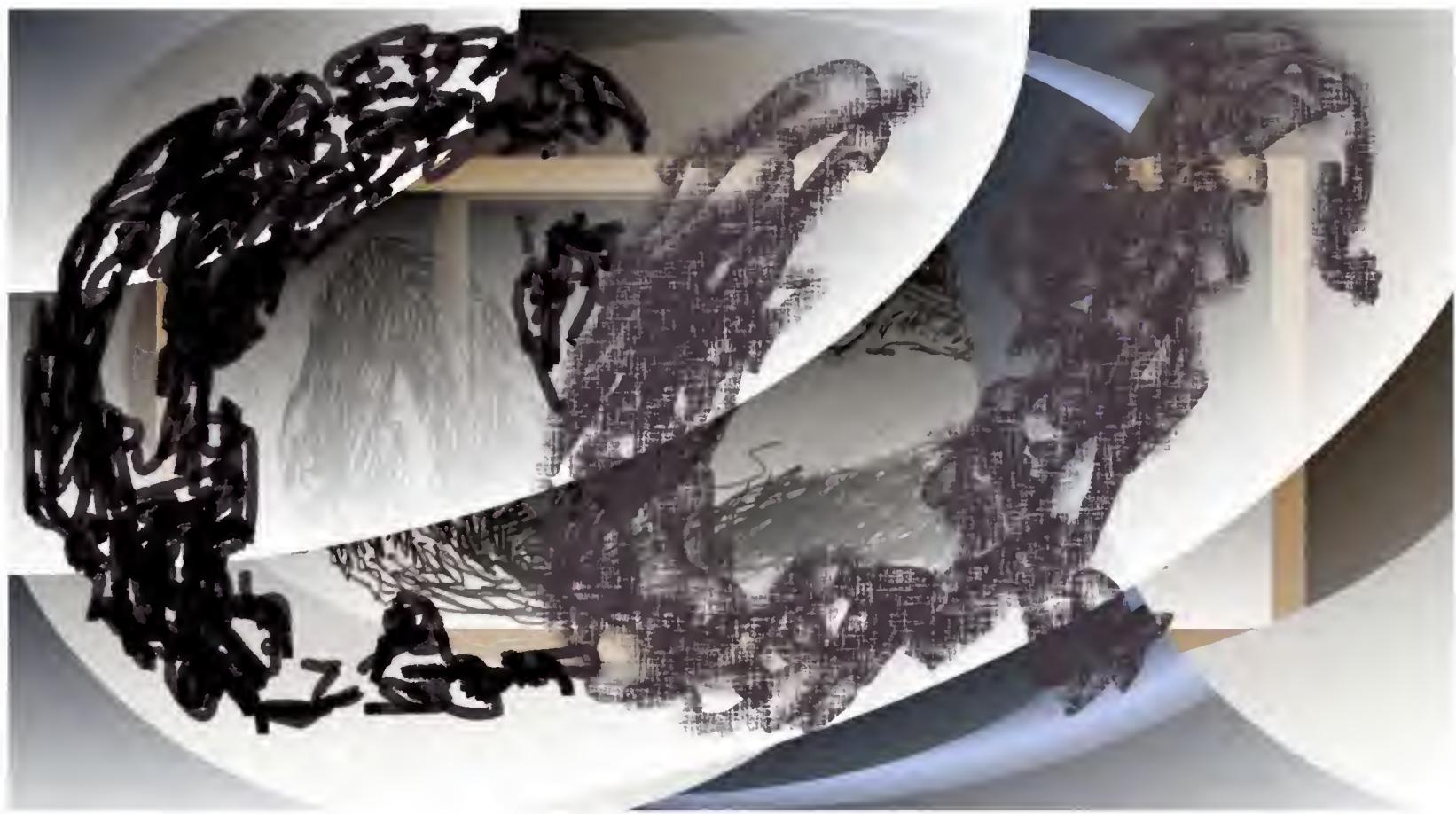


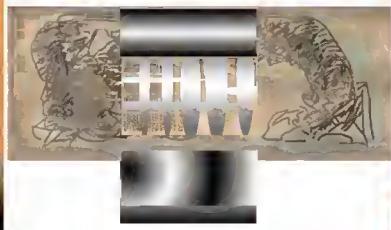








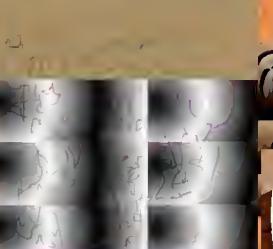


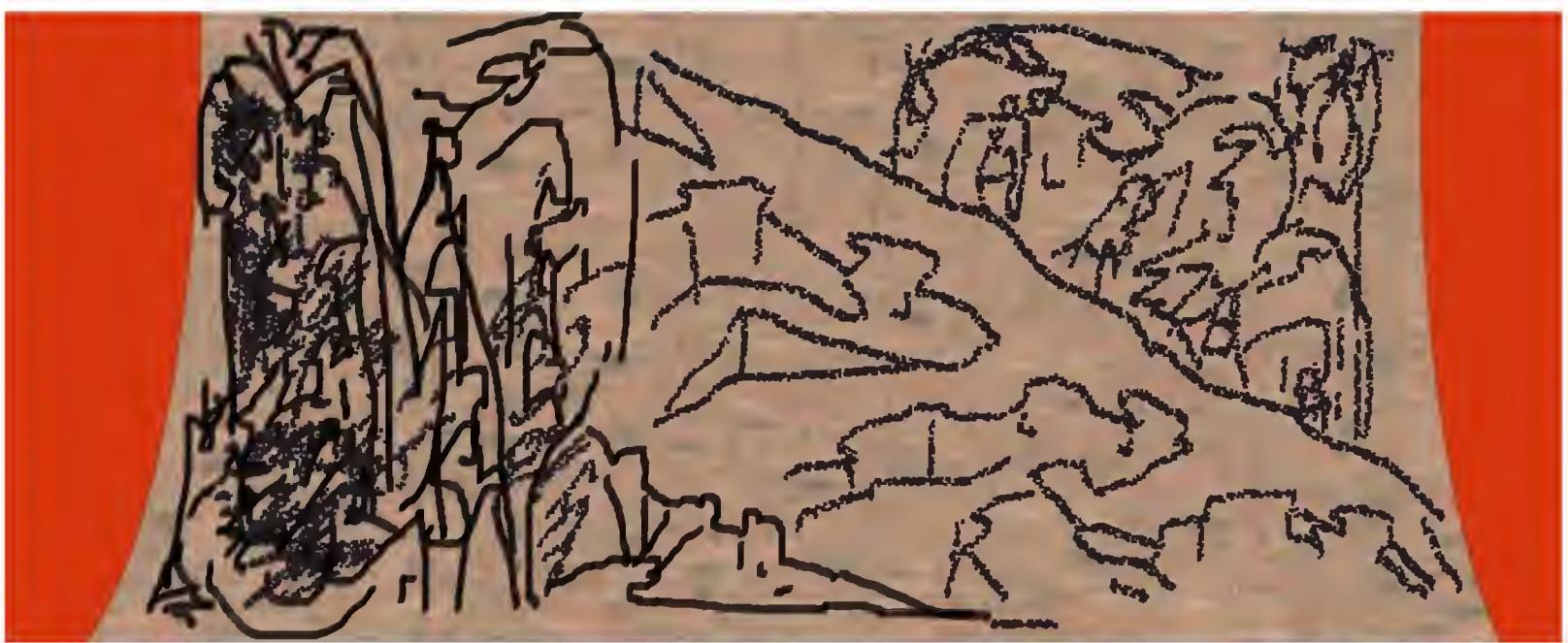


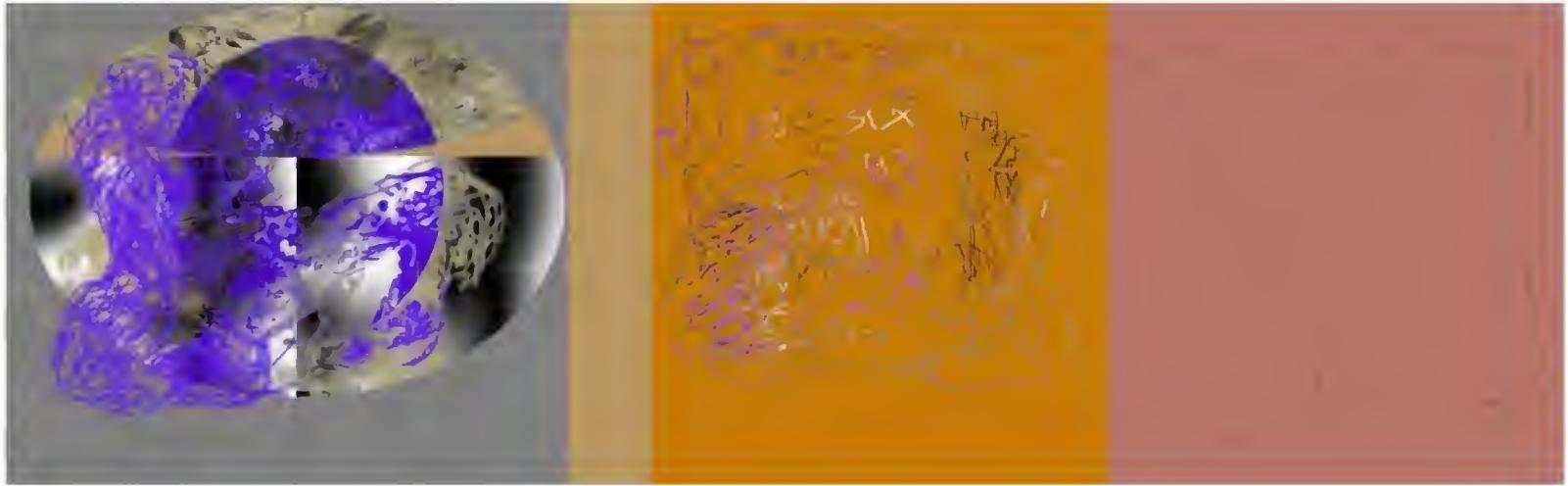
MIRROR PLATED CHAIR IN PLACE W. 18 C. DEFINITION OF CHANCE:  
... WHICH OF  
IS LEFT AT LARGE AND NOT REDUCIBLE TO ANY DETERMINATE RULES.."

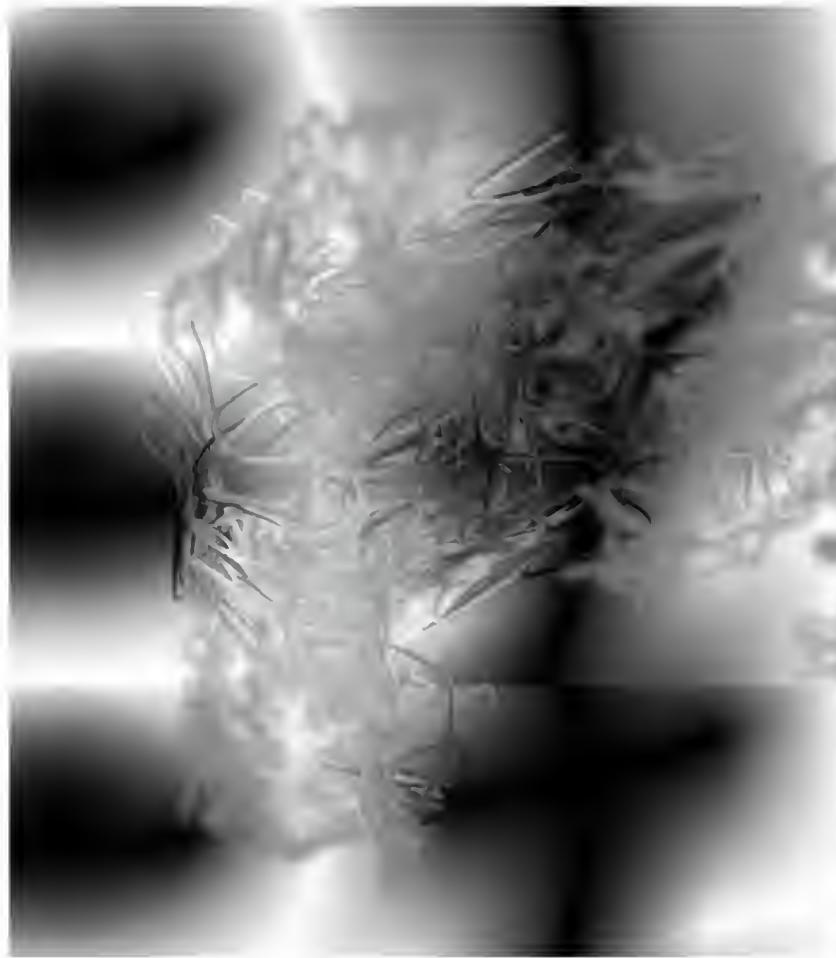


PORTABLE PRAYER 5















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